

LIBRARY  
GEORGIA STATE COLLEGE  
OF  
BUSINESS ADMINISTRATION  
33 GILMER ST., S. E.  
ATLANTA 3, GA.

ART DIRECTION  
45 MARCH 57

*gill*

**louis stettner** . . . When you see stettner color and black and white in the big campaigns, please don't say we didn't tell you. To recap, stettner has come into commercial photography with the massive talent and creative energy that have distinguished his entire career. We are stettner's sole representative. Our stettner portfolio can be in your office 10 minutes from now, if you care to pick up the phone.

*Gussin-Radin Studios, Inc.* established • daily

220 W. 42 St. • NYC 36 • Wisconsin 7-7356  
new york's only complete photographic and service studio

**G R**



# PHOTO- LETTERING INC.

216 EAST 45TH STREET  
NEW YORK 17, N.Y.  
MU 2-2346

## a new **CENTURA** style

*in eight weights\*  
two widths  
choice of italics*

*Centura*

*Centura Italics*

*Centura Schoolbook Italics*

**CENTura 6 *uniformity-uniformity***

**CENTura 8 *prominent-prominent***

**CENTura 9 *benevolent-benevolent***

**CENTura 10 *forgivable-forgivable***

*Centura Wide*

*Centura Wide Italics*

*Centura Schoolbook Wide Italics*

**CENTura wide 6 *uniformity-uniformity***

**CENTura wide 8 *prominent-prominent***

**CENTura wide 9 *benevolent-benevolent***

**CENTura wide 10 *forgivable-forgivable***

*\*four lighter weights displayed in preceding issue*

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936

## CARTOONS



Adams, Frank  
Addams, Charles  
Baker, George  
Barlow, Perry  
Barlow, Tony  
Boltinoff, Henry  
Caplan, Irwin  
Cavalli, Dick  
Darrow, Whitney  
Day, Chon  
Decker, Richard  
Dedini, Eldon  
Dowling, Dan  
Drucker, Boris  
Duffy, Ed  
Emett, Rowland  
Farris, Joe  
Goldberg, Herbert  
Goldberg, Rube

Goldstein, Walter  
Hershfield, Leo  
Hoff, Syd  
Holman, Bill  
Hunt, Stan  
Irvin, Rea  
Johnson, Crockett  
Keller, Reamer  
Key, Ted  
Kraus, Bob  
Langdon, David  
Martin, C. E. (CEM)  
Mullin, Willard  
Nofziger, Ed  
O'Brien, Bill  
Owen, Frank  
Paplow, Bob  
Partch, Virgil  
Pascal, Dave

Price, Garrett  
Price, George  
Quezada, Abel  
Rea, Gardner  
Reynolds, Larry  
Richter, Mischa  
Smith, (Claude)  
Smits, Ton  
Soglow, Otto  
Steig, William  
Stein, Ralph  
Syverson, Henry  
Taylor, Richard  
Thompson, Ben  
Tobey, Barney  
Tobin, Don  
Wiseman, Al  
Wiseman, Bernie  
Wolff, George

*Cartoons And Humor For Advertising*

**Kennedy Associates, Inc.**

141 East 44th Street, New York 17, N. Y.

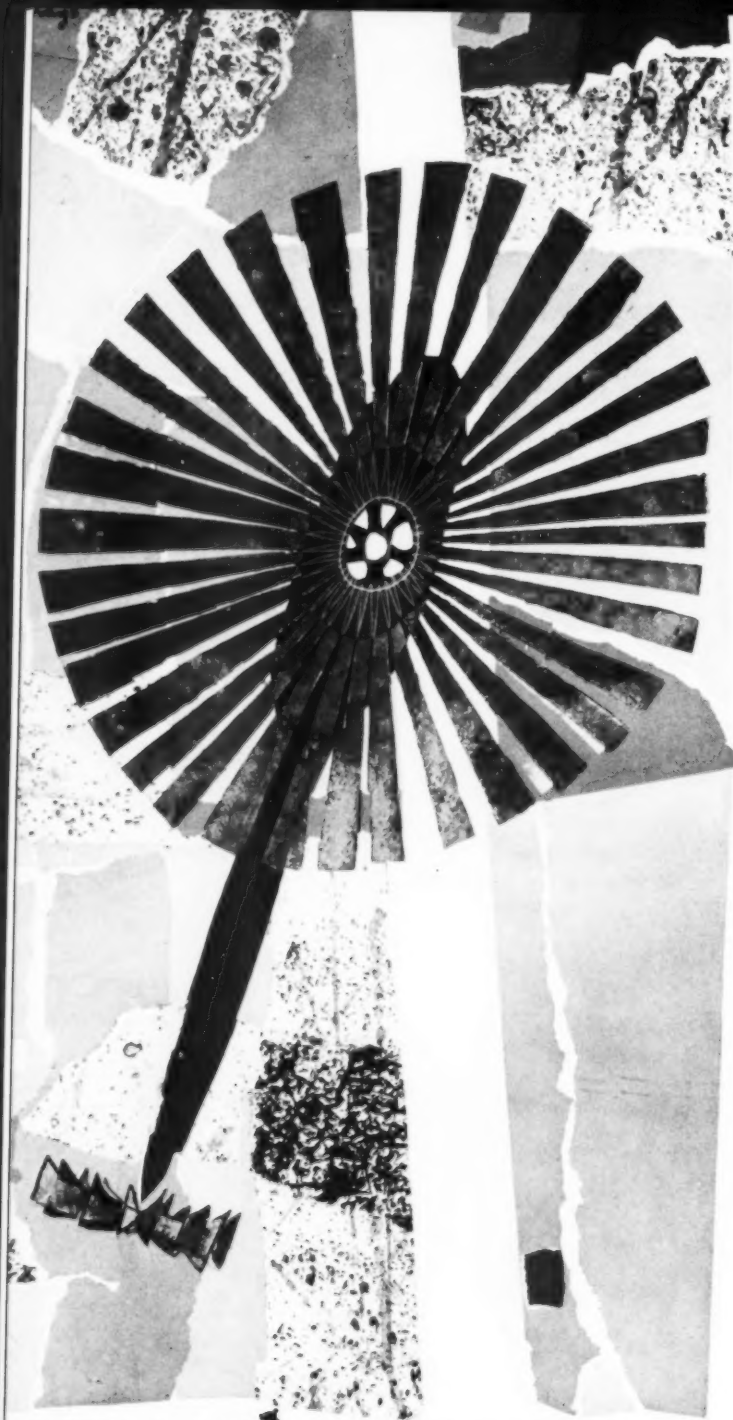
MURray Hill 7-1320

## TONI FICALORA

12 EAST 42ND STREET NEW YORK 17 MURRAY HILL 7-0356



STILL LIFE-FOOD PHOTOGRAPHY-ILLUSTRATIONS



Agency: Benton & Bowles, client: Lycoming, Division of Avco Manufacturing Corp.

**16 BESTS** in the 35th Annual Exhibition of  
the New York Art Directors Club  
**135 BESTS** in the past 13 Annual Exhibitions of  
the New York Art Directors Club

In the 12 months we have designed  
and produced art for **2198** advertisers  
**1561** mailing pieces and **932** point-of-sale units

## DISTINCTION

## DEPENDABILITY

**LESTER ROSSIN ASSOCIATES INC.** 369 Lexington Ave., N. Y. C.

a completely  
integrated staff

### illustrators

ALBON  
C. CIOLO  
V. PELLO  
COLE  
CORCOS  
DAUBER  
EMM  
GARY  
G. SLINE  
HANKE  
HURST  
KIDD  
K. ARSKY  
ANDAU  
LOH  
MACNIGAL  
V. ARTIN  
MEOLA  
REIDA  
PERL  
PR. HASKA  
RISWOLD  
ROTH  
ROSSER  
P. SCHMIDT  
SCHWINN  
SHOLEN  
SYDER  
SPANGLER  
VICKERY  
WHEATLEY  
WILLARD  
E. A. WILSON  
WINZENREID

### designers

BASS  
CONRAD  
GOODRICH  
HAYS  
HILL  
HOOTER  
D. STONE MARTIN  
POWERS  
RABKIN  
RODEGAST  
SMITH  
WOOLHISER

### letterers

NERNDORF  
SILVERMAN  
WEISS

### retouchers

FORBING  
FREITAG

### production traffic

HAAS  
PEARSONS  
RAYMOND  
ROSS  
STUBBS

### mechanicals

BROWN  
KURS  
PINTO  
SCHITTONE  
WERNER

### photographic group

JASCH  
BEREDICT  
B. BLEY  
CALAHAN  
COFFIN  
C. LLOD  
LI SOHN  
ROTHSTEIN  
TIEBERS

### contacts

JOEL K. IRON  
JOE FERRIZZI  
BOB NABTET  
LESTER ROSSIN  
ARNO SCHMIDT

# ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

## MANUFACTURING OBSCURITY

A key problem in keeping our economy vigorous and expanding is the increasing of per capita consumption of consumer goods. Part of the growing output of consumer goods is absorbed by the growing population. There are more people, so they need more homes, more cars, more clothes, food, accessories, appliances. But population growth alone will not absorb all the goods production lines can turn out and distribution lines can move.

Fortunately, personal income and buying power is high. Therefore advertisers are driving to make people buy more goods. One technique is to make the consumer replace goods more rapidly. The success of the fashion industries is largely based on their ability to make a woman discard clothes and accessories that are far from worn out by making them obsolete fashionwise, if not functionally.

This approach is becoming a growing part of the thinking of manufacturers of hard goods and appliances and a wide range of non-fashion items... since cars are bought as much for prestige and social status as to get you someplace, outmoding cars to hasten demand for a new one is a sound sales technique. Women will buy a colored refrigerator even though the old white one is taking perfectly good care of her food. In this sense, much advertising is now appealing to consumers sense of taste, and doing less talking down to the consumer.

To the art director this manufacturing of obsolescence, this fashion touch in hard goods and tooth paste and soft drinks, for example, makes top flight visual communication a must. As a corollary, the importance of the AD and the designer, of everyone concerned with the visual presentation of the sales message, is becoming greater for the simple reason that his function is now closer to and more obviously related to sales.

The AD, among other things, is increasingly becoming a manufacturer of obsolescence.

## ART DIRECTIONS

Menus - a new frontier for designers	62
Response intensity vs readership ratings	65
Personality on paper - letterheads	66
Cleaner color, new typography for Woman's Day	68
Changing jobs - by Stephen Baker	92

## ART/DESIGN PACESETTERS

PDC picks the years best packages	58
Tops in outdoor	72

## NSAD AWARD NOMINEES

RESEARCH	51
----------	----

The meaning of a brand image	28
------------------------------	----

## TELEVISION

Transparency art for TV	70
-------------------------	----

## PRODUCTION

Which shall it be - dye transfer or Type "C"?	57
Now - uniformity for gravure	46

## NEWS AND VIEWS

Calendar of events	8
Tax Talk	12
Letters	16
Business briefs	20
What's new	24
News	35
Do ADs buy paper, type?	73
In Philadelphia	74
In Chicago	76
West Coast	82
Cover designer	91

## TRADE TALK

SERVICES	83
Booknotes	87
Bookshelf	88
Ready reference, classified	90

**Publisher:** Don Barron • **Editor:** Edward Gottschall  
**Designer:** Ken Saco • **Editorial Asst.:** Ann Cohen  
**Asst. Designer:** Larry Alvord • **Advertising:** Morton Bryer

**ASSOCIATE EDITORS:** Atlanta, Richard Brunell; Baltimore, Frank C. Mirabile; Boston, Mark Kelley; Chicago, Len Rubenstein; Cincinnati, Frank Bertke; Cleveland, King D. Beach; Detroit, Jack Keenan; Kansas City, Thomas R. Kachak; Los Angeles, Marile Wright; Miami, Edward McCann; Milwaukee, Al Jacobs; Minneapolis, Jay Peterson; Montreal, Albert Cloutier; Nashville, Tom Buntin; New York, Edward R. Wade; Philadelphia, Lester La Bore; Pittsburgh, Wm. E. Penry; Portland, Ore., Pat Sharkey; Rochester, William Holley; San Francisco, Albert Glascock; Seattle, Lloyd Pierce; Toronto, Leslie Trevor; Washington, D. C., Chuck Behrens.

**NSAD OFFICERS:** Roy W. Tillotson, New York, President; Robert Bach, San Francisco, Vice President; Albert Cloutier, Montreal, Vice President; Cecil Baumgarten, New York, Secretary-Treasurer. NSAD Headquarters: 115 E. 40th Street, New York 16, N. Y. Phone: MUrray Hill 5-4340.

**MID-WEST REPRESENTATIVE:** Prendergast & Minahan, 168 N. Michigan Ave., Chicago 1, Ill. Phone: Financial 6-0993.

**WEST COAST REPRESENTATIVE:** H. L. Mitchell & Associates, 3087 Saturn Ave., Huntington Park, Cal. Phone: Ludlow 5-4668.

Art Direction, published monthly by Advertising Trade Publications Inc., 43 E. 49 St., New York 17, N. Y. PLaza 9-7722. Subscription price \$4.00 per year; \$7.00 for two years; \$4.50 a year for Canada and \$6.50 for other countries. Back issues 55c per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office at Baltimore, Maryland.



**CHARLES WYSOCKI** is a *Detroiter, born and bred.* He received his education locally, after which he served in the U. S. Army in France and Germany. When he received his discharge from the army he headed for Los Angeles, California and the Art Center School. In 1956 he joined the staff at McNamara Brothers, Inc.

*He is a bachelor, listens to progressive jazz, and has an active interest in photography.*

### **... A Predictable Future for This Man!**

*Charles Wysocki was born with an exceptional abundance of talent. This inherent ability was nurtured and brought to fruition by a thorough education at one of America's finest art schools.*

*Although he has been with McNamara Brothers, Inc. just over a year, Charles' work has created an unprecedented excitement among art buyers. He is truly the most interesting new talent in Detroit today and we can unhesitatingly predict that Charles will acquire considerable prestige in the future.*

*Here is proof of the policy at McNamara Brothers, Inc. . . . to supply our clients with fresh, exciting, new talent.*

#### **McNAMARA BROTHERS, INC.**

38th Floor, Penobscot Building • Detroit 26, Michigan  
WOodward 1-9190

*Largest Supplier of Art to the Automotive Industry*

# NOW RAPID FILM LETTERING TO ANY SIZE YOU WANT

Reduced or Enlarged . . . Positive or Negative  
**Still only \$1.00 a word!**

With our newest equipment, Rapid Film-Lettering gives you a choice of lettering styles in *exactly* the sizes you need for your layouts or mechanicals, eliminating the usual delays and expense of stats.

No minimum. Round-the-clock service. Call or write for your **FREE** Lettering Styles Index today.



**RAPID TYPOGRAPHERS INC.**  
305 EAST 46th STREET, N. Y. 17 • MU 8-2445

## TOSCA STUDIOS

*Art and Photography*

41 E. 42nd St., N. Y.

MU 7-2172

*5th Year of Fine, Fast Service!*

## coming events

**Mar. 12-Apr. 9 . . .** Type Directors Club, New York, five Tuesday evening panels, Typography 1957, and TDC show, Hotel Shelton.

**Mar. 13-15 . . .** Assn. of National Advertisers, spring meeting, The Homestead, Hot Springs, Va.

**Mar. 15-Apr. 25 . . .** Alabama Polytechnic Institute, Auburn. The Curators' Choice, collection of 56 contemporary American prints made during past 5 years, selected by 15 curators of leading museums.

**Mar. 26-28 . . .** Advertising Art, Photography and Modern Reproduction Show, Biltmore Hotel, New York.

**Through Mar. 27 . . .** 12th Annual West Coast Exhibition of Advertising and Editorial Art, in Los Angeles, at California State Museum of Science and Industry.

**Through Mar. 31 . . .** 21st Rochester International Salon of Photography, Inc., at Memorial Art Gallery.

**Through Mar. 31 . . .** annual exhibition of Art Directors Club of Atlanta, Art Institute, Main Gallery of the Museum Building.

**Apr. 5-Apr. 30 . . .** annual exhibition of the Rochester Art Directors Club, at the Memorial Art Gallery.

**Apr. 8-11 . . .** AMA National Packaging Conference and Exposition, Amphitheatre and Palmer House, Chicago.

**Apr. 21-June 26 . . .** AMA Packaging Clinics: Apr. 29-May 1, San Francisco, Control of Under- and Overfill in Packaging Lines; May 15-17, New York, Equipment and Materials for Flexible Packaging; June 12-14, New York, Preparation of New Packaging Materials for Marketing; June 24-26, New York, Packaging Research.

**May 25-31 . . .** 36th Annual Exhibition, New York club, Waldorf-Astoria.

**May 28-29 . . .** 2nd Annual Visual Communications Conference, Waldorf-Astoria.

**May . . .** exhibit of the Nashville Art Directors Club, tentatively scheduled.

**Museum of Modern Art, NYC . . .** Through April 7, International Travel Posters; Through April 21, Recent American Acquisitions; Through April 28, Buildings for Business and Government; May 22-Sept. 8, Picasso, his most important exhibition in this country since 1939.

**Art Institute of Chicago . . .** Indefinite schedule, Mohican Murals and Ancient Peruvian Art; permanent, 67 American and European miniature rooms; Indefinite schedule: 18th & 19th century color plate illustrations, 3 centuries of Spanish prints, leather capes and colonial textiles, ceramics.

**University Museum, Philadelphia . . .** Through March 31, Sommerville collection of cameo and intaglio engraved gems.

# PLEASE FORGIVE US!

 THANK YOU!

We never dreamed that the response to our free offer in the January and February advertisements appearing in this magazine would be so overwhelming. Five thousand copies of the "Haber Type" book have been mailed, depleting our present supply. A new edition with 20 additional pages is now in preparation and will be announced for distribution in the near future. We hope that the many people who have asked for more than one copy will understand that there just weren't enough to go around.

We would also like to thank the many art directors, designers and production men who have called and written expressing their good wishes and compliments on this handy 280 page type book, and for the kind of advertisements we are sponsoring in the interest of progressive good design and typography.

HABER TYPOGRAPHERS INC. / 115 WEST 29th STREET, NEW YORK 1 / LONGACRE 5-1080

# MAKE YOUR OWN GLOSSY STATS

(REPRODUCTION QUALITY... Sharpest • Clearest • Most Accurate)

UP TO 20x30 INCHES

*Anyone* — without any knowledge of photography...  
can make stats... ANY SIZE (any shape)  
on any grade of paper... glossy or matte...

**ENLARGED or REDUCED... in LINE or HALFTONE...  
NEGATIVE or POSITIVE... dried, ready to use...  
...and in less than 2 minutes!**

*Here is a complete unit — combining a Stat Camera..  
an Enlarger.. Copy Camera.. a “Lucy” for tracing..  
incorporating a fully equipped darkroom.. custom-built in  
STEEL, PLYWOOD or MASONITE... in sizes ranging from 6x6 feet, up to 8x10 feet*

## THE STATMASTER IS TRULY “MAGIC IN MOTION”

- Enlargements up to 500% . . . reductions down to 300% . . . in one shot, with enlarger or stat machine from paper or film, color or black and white.
- The only enlarger in existence with calibrated scales to give you exact sizes of enlargements or reductions in seconds.
- The STATMASTER'S unique adapter back holds paper or film, without messy adhesives, clumsy vacuum frames, heavy paper magazines or film holders.
- Cold light units travel with the copy board to provide proper lighting at all times.
- The STATMASTER eliminates guesswork and paper waste because it provides viewing of image at all times, visible developing, and, uses the exact size photographic paper required.
- and best of all . . . there are no fumes, no odors, no fussing with chemicals, no mixing. Your hands need never touch any liquids.

**YOU CAN OWN  
A STATMASTER**

for only **\$75** per month  
plus down payment

*The STATMASTER can also produce the following:*

Perspectives • reproportioning • curves • circles • three dimensional effects from type, lettering or artwork, etc. Pre-screened film in 90 or 133 line screens • litho film negatives • continuous tone negatives • positive copy on clear acetate for overlays and silk screen • full color stats for comprehensives, dummies and sales portfolios. The Statmaster can produce prints in either regular or flopped position. All these results can be had up to 20x30 inches.

\* **4x5-2c • 5x8-4c • 8x10-8c • 11x14-14c • 14x17-28c • e.c.**

STATMASTER—the Camera of Tomorrow that makes ANYONE a Photographer Today

HERE IS THE INCOMPARABLE

# Statmaster

REG. U.S. PAT. OFF.

the world's  
most  
versatile  
camera!

2

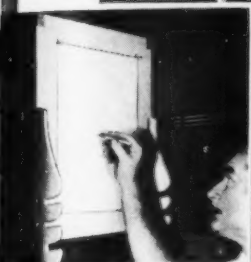
NE...  
se...  
es!

N"  
chine  
ctions  
cum  
imes,  
need

work,  
positive  
sales  
can be

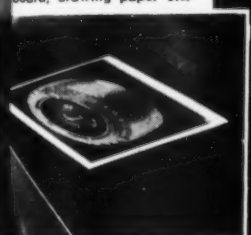
e.c.

ry Tol



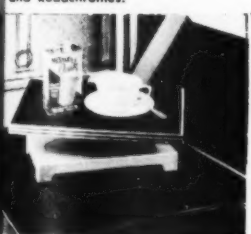
"LUCY" UNIT FOR TRACING

Any object, drawing or photograph can be projected for tracing directly on canvas, illustration board, drawing paper etc.



LIGHT BOX ENLARGER

Ideal for enlargements, reductions, flaps or regular position prints from half-tone and line film negatives or positives, ketchchromes and kodachromes.



TRICK PHOTOGRAPHY TILT TABLE

Reproportioning, perspectives, curves, ovals and object photography can be produced with this unit.



"THROUGH-THE-WALL" SINK

Stainless steel sink protrudes through side of darkroom wall for rapid handling.



The De-Luxe heavy duty STATMASTER in operation at the Metropolitan Life Insurance Company, New York City.

.....Patents Issued - Patents Pending.....

## The "Deluxe" Statmaster includes the following:

Custom darkroom with yellow and red safelights, 18x24 paper and film platten, 20x48 paper safe, 20x24 stainless steel sink and drain, large plastic work tables with 16x20 trays, stainless steel tongs, hand calibrated scales, assortment of photo papers and solutions, focusing stool, traveling lights for scale reading, 23x31 copy board, 42" slim-line lights, Aristo 8x10 cold light unit built into copy board, Goerz Artar Apochromat 19" process lens and prism with filter slot, Packard shutter, 3 speed floor circulating fan, through-the-wall sink, cover, squeegee board and squeegee, trick and object photography tilt table, 24 inch stainless rotary dryer, slide rule, exposure chart, dusting brush, copy glass, spotlights and stands, paper trimmer, Lucy tracing board, silent switches, electrical outlets, pilot light and complete instructions for any member of your staff.

Also available is the "Standard" Statmaster which incorporates a complete 4x4 ft. darkroom, and has a 14 inch Goerz Artar Red Dot Apochromat process lens and prism. This unit is equipped with all standard dark room equipment and can make finished stats, film, etc. up to 14x17 inches. Installation and instruction is included in purchase price of \$2,500.00.

## STATMASTERS are in use in all categories of the graphic arts...

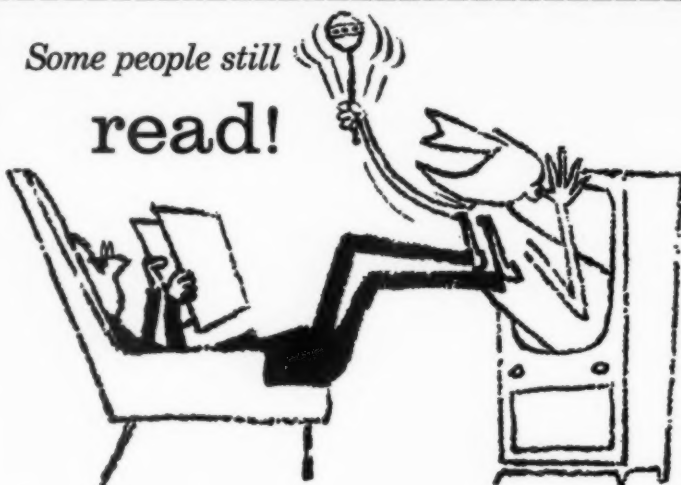
METROPOLITAN LIFE INSURANCE CO., N.Y.C. • Photography, Advertising.  
RAPID FILM LETTERING SERVICE, N.Y.C. • Photo-lettering.  
C.S. COMMERCIAL STUDIOS, Toronto, Ontario • Advertising Art.  
FRIEDEL ADVERTISING, N.Y.C. • Publicity, Direct mail.  
CORYDON M. JOHNSON, Bethpage, L. I. • Lithographers, Printers.  
FLEXO-LETTERING CO., N.Y.C. • Process lettering, Trick photography.  
CRISP AND HARRISON, Jacksonville, Florida • Advertising Agency.  
COMPOSITION CORPORATION, Albany, N. Y. • Typographers, Linotypers.  
FLEXOSTAT PHOTO-TRIX CORP., N.Y.C. • Stats and Photo copies.

## GUARANTEE

Our justifiable confidence in the Statmaster, enables us to offer the following guarantee:  
The Statmaster will produce the finest, sharpest, clearest, most accurate photo-prints, stats, film negatives etc. faster, better and at a cost of only one-tenth of your present stat, velox, photo bills.

STATMASTER CORP. 19 West 44 St., New York 36, N.Y.

Some people still  
**read!**



Of course, it's harder to get folks to read these days  
...so many distractions you know. It has to look interesting  
and easy. That's where we come in...with all our  
type faces and ways to charm readers. Ask us.

**M O N S E N** typographers, inc.

22 East Illinois Street  
CHICAGO 11, ILL.

928 South Figueroa Street  
LOS ANGELES 15, CALIF.

806 Fifteenth Street, N.W.  
WASHINGTON 5, D.C.

*You've been waiting for it -  
here it is—the incomparable, new*

Just published — 3rd edition of  
Idea Art — "Art in Season." 72  
completely new pieces of light-touch art  
spiced with copy to release 1001 ideas.  
An entire section of cue sheets invaluable  
to demonstrate uses. Reproduced on  
Kromekote cover stock, in deluxe 9x12  
multi-ring plastic binder. \$27.50 per copy,  
complete with reproduction rights.  
A limited edition — order today.  
5-day Free Examination.

**IDEA ART**  
307 Fifth Avenue, New York 16, N. Y.

**IDEA ART®**  
portfolio no. **3**



**bebell & bebell**  
COLOR LABORATORIES

**duplicate color  
transparencies**  
*any size up to 40" x 60"*  
direct from artwork  
or from transparencies  
■  
projection slides in any  
size and style, Vu-Graph,  
VisualCast, lantern slides,  
film strips, stereo dupes

**Watkins 4-8573**

**rocket®  
color prints**  
(matte or glossy)  
*any size up to 40" x 50"*  
direct from artwork  
or from transparencies  
■  
dye transfer prints  
*any size up to 40" x 60"*

108 W. 24th St., New York 11

## tax talk

MAXWELL LIVSHIN, CPA

### Recent revenue rulings

Rev. Rul. 56-632: Premiums for hospital and surgical services: Advice was requested of the U.S. Treasury Department regarding premiums paid by an employer on a policy providing hospital and surgical services for certain of its employees. May these premiums be considered a business expense and yet not be subject to withholding tax?

In the case reviewed, the employer paid premiums on policies for hospital and surgical services for those of its employees who were not eligible to be covered by the health and welfare plan covering its union members. The U.S. Treasury Department ruled as follows:

"Premiums paid by an employer under policies providing hospital and surgical services under a plan for its employees, who do not come under its health and welfare plan covering its union employees, do not constitute income to such employees and are not subject to withholding of income tax. Such premiums constitute ordinary and necessary business expenses of the employer under section 162 of the Internal Revenue Code of 1954."

Rev. Rul. 56-660: Who are employees? Advice was sought of the U.S. Treasury Department relative to the status, for Federal employment tax purposes, of a writer engaged by an organization to write a book portraying its history. The engagement was for an indefinite period and the services were performed on a full time basis. The writer was furnished an office and all the necessary equipment and facilities, received a stated amount each month, and was required to perform the services personally. However he did not follow a specified routine, but his writings were subject to revision or rejection by the organization. The writer did not hold himself out to the public as being available to do work of a similar nature for others, nor did he maintain an office or advertise in the newspaper. The services performed could be terminated by either party at any time upon proper notice.

In this case the Treasury Department ruled that this writer was an employee of the organization for Federal employment tax purposes. ●

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.



D'Arcy Advertising Company in St. Louis, Missouri is responsible for the success of BUDWEISER's giant, full-color posters now shown on the nation's billboards. The illustrations also appear in consumer ads. Gene Kowall, Vice President, (see above), is the Executive Art Director. Henry Bluestone and David A. Howard, photographers of Pagano's in New York, are doing the entire campaign.

**PAGANO** Inc.

306 EAST 65TH ST., NEW YORK 21, N. Y., TE 8-3300

Two weights are now available: Murray Hill Bold and Murray Hill

C B  
C  
D  
E  
F  
G

H  
I  
K  
L

Murray Hill Bold

It's here, by popular demand! Now, with two weights, you can add the feeling of casual, yet imaginative handwriting to any printed page. The Murray Hills are practical, too: all sizes from 14 point to 72 point are cast on a square body, with no fragile kerns. Your ATF Type Dealer offers prompt delivery from stock. Ask for specimen brochures, or write direct to the Type Division, American Type Founders, 200 Elmora Avenue, Elizabeth, New Jersey.

ATF TYPE NEWS IS GOOD NEWS FOR EVERYBODY

ATF

DESIGNED BY WILL BUSTIN

# suggestive?

Creative suggestion for creative people is apparent from the moment you enter Lee Salsbery's reception room shown here. If you venture farther you will find photographers and facilities for the finest in creative, illustrative and advertising photography... with or without models... in studio or on location.



## LEE SALSBERY STUDIOS

937 F St., N.W.  
Washington, D. C.  
phone ST. 3-1377

produce **MORE**  
work in **LESS**  
time with

*Camera Lucikon*

Insure Accurate Results  
plus Top Quality

4 time enlargement and reduction.  
Up to 24 x 24 working area.  
Scale for Layouts, Finished Art,  
3 Dimensionals, Illustrations, Swipes  
(we all do sometime).

from \$269.50



Write Dept. D-2

**M. P. GOODKIN CO.**  
189 BROAD ST., NEWARK 2, N. J.

### The New, Compact TABOUR-TRAY

- Makes any table a tabouret.
- 12" x 17" size organizes supplies.
- Removable palette.

\$5.98

## x-acto® time-saving 'change-a-blade' KNIVES



There is no need for using clumsy and dangerous make-shift cutting devices when X-acto "change-a-blade" Artists' Knives do the job better, faster, safer. Use an X-acto for stencils, friskets, silk screen, re-touching, mats, etching, scratchboard. Knives from 30¢. See your art supply dealer.

**x-acto**



**FREE!** Latest Illustrated *BUYING GUIDE* for X-acto Artists' Knives, Tools, Art and Craft Sets.

**X-ACTO, INC.** • 49-97 Van Dam Street  
Long Island City 1, N. Y.

# On getting ahead as an artist

BY ROBERT FAWCETT



IT has been my experience, for more years than I like to remember, that the men who get ahead in our profession have done it only one way — by acquiring the new knowledge and techniques that our profession constantly demands. After all, it is this professional thinking and knowledge of how to produce creative pictures that has

always separated the men from the boys in advertising and editorial art.

You may well ask "How can a busy artist acquire this added knowledge and skill that will ultimately lead him to top drawer success?" You certainly can't spare the time traveling to and from art classes or observe their rigid schedules. And the hours spent with a morgue and clips — trying to figure out how the name artist did it — has never made the brilliant performer.

That is why I sincerely feel that home study with the Famous Artists Schools makes so much good sense for the ambitious artist who really wants to move up. Within the limits of the precious time you have to spare, you can study art right in your own home or studio. But most important — you can learn the techniques and benefit from the creative know-how, the skill, and the rich experience of America's Twelve Most Famous Artists.

We don't work overnight miracles — but we have helped a lot of artists all over the country move into a considerably higher status and greater earning power in our profession. Perhaps we can do the same for you.

If you would like to earn a better living through making good pictures — return the coupon below for full information.

## FAMOUS ARTISTS SCHOOLS

Studio 11, Westport, Conn.

Please send me, without obligation, information about your professional art courses.

Mr. \_\_\_\_\_ Age \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

## letters



Mother Goose on Madison Avenue . . .

The type lovers have many clubs,  
The art directors have one.  
The illustrators have two,  
The copywriters have none.

Mitch Havemeyer,  
Hoyt Howard Inc., NYC

More on non-model models . . .

Everyone here at the Victor A. Bennett Company is delighted that Stephen Baker put his stamp of approval on the British Woollens campaign.

In his article, Mr. Baker raises a pertinent question about one of the really unique aspects of the series. That is, the selection of the male model.

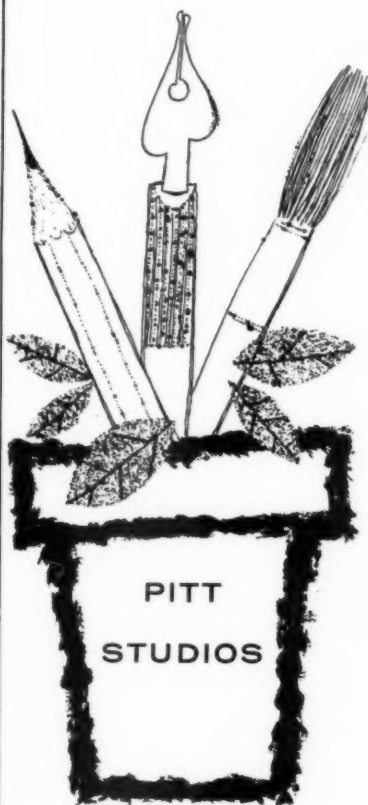
The underlying thinking presented to the client by the agency emphasized the need for relating the advertisements to the older person, the man who has established himself and who can afford consistently to buy higher priced garments for his wife and himself. To create that symbol, the agency went outside the professional model field for the image who would serve as Mr. British Woollens in the American mind.

The results have been excellent. The imports of British Woollens have stepped up in the face of increased competition, at a rate far beyond what would normally be expected.

Credit for the development of the campaign belong to Robert Hoenshel, Bennett vice-president and account executive, Arthur Eaton, creative director and copy chief, and John Russell, art director. Richard Litwin is the photographer.

Jack Galub,  
Managing Director,  
Bennett Associates, Inc., NYC

an invitation  
to experienced men  
ready for advancement  
or graduates  
just starting out  
to join a growing  
top-rated  
art studio



In Pittsburgh  
4029 Bigelow Blvd.

In Cleveland  
1230 Keith Building

# *Hand Lettered* Caslon

*Lettering inc styles are  
designed in a series of  
weights and widths to  
fit the exacting needs  
of heading design —*

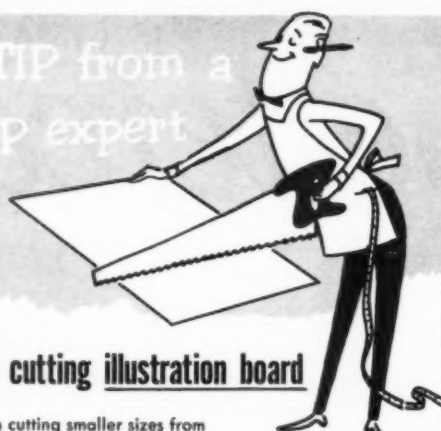
Heading *Design*  
868-5 968-5  
Heading *Design*  
868-6 968-6  
Heading *Design*  
868-7 968-7

A complete showing available soon — ask for Lettering inc style release 5

 **lettering** INC  
*Designers and Producers of Quality Lettered Headings*

**CHICAGO** - 755 North Michigan Avenue  
**DETROIT** - 100 Delaware  
**NEW YORK** - 119 West 57th Street  
**PHILADELPHIA** - 34 South 17th Street  
**TORONTO** - 220 Richmond Street West

a TIP from a  
TOP expert



### about cutting illustration board

When cutting smaller sizes from larger sizes always make certain that the grain runs long. This in turn makes certain that the board is more rigid and stays flat longer. For this reason, never cut a 30" x 40" into two 20" x 30"s.

This tip to help you get the best results comes from the makers of the best boards...

## BAINBRIDGE

Famous for  
high quality  
since 1868

The line most in demand by professionals and amateurs alike...

ILLUSTRATION BOARDS • DRAWING BRISTOLS • MOUNTING BOARDS  
SHOW CARD BOARDS • MAT BOARDS

As all art suppliers in most popular sizes

CHARLES T. BAINBRIDGE'S SONS, 12 Cumberland St., Brooklyn 5, N. Y.

Unsurpassed reference book and idea file

## 35<sup>th</sup> ANNUAL OF ADVERTISING AND EDITORIAL ART AND DESIGN—1956

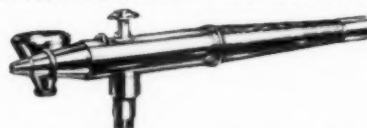
- More than 500 award-winning examples of the most successful advertising and editorial design
- Complete index of art directors, artists, designers, photographers, etc.
- Special section on TV commercials
- Over 400 pages, over 500 illustrations, 8" x 11 1/4", plastic dust jacket

\$12.50. FARRAR, STRAUS & CUDAHY  
101 Fifth Avenue, New York 3

### WHAT IT TAKES TO BE AN Airbrush Artist

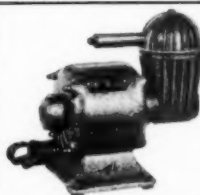


1



The PAASCHE V Airbrush is designed for artists, illustrators and photo retouchers. Double action finger lever controls air and color volume. Micrometer adjuster provides quick setting from fine line to wide spray. Complete, \$42.50.

2



The PAASCHE D 1/4 HP compressor is efficient as well as economical. Delivers up to 30 pounds pressure. 110 V, 60 Cy. motor. \$54.00.

3



You'll need a length of hose with couplings, PAASCHE number A 1/2"-6", and a PAASCHE MT moisture trap. \$6.94.

4

to

9

PAASCHE easel-drawing boards can be used in either horizontal or vertical position. A beginner's airbrush instruction book accompanies every PAASCHE airbrush or send 50¢. Other books available are: "How to Paint with Air" by Knaus, \$3.75; "The Airbrush Technique of Photo Retouching" by King and Slade, \$9.50; "The Complete Airbrush Book" by Maurello, \$7.95. For complete information on these and other Paasche products for artists request the Paasche Art Equipment Catalog from your nearest art supply dealer or write:

### PAASCHE Airbrush Company

A DIVISION OF CLINE ELECTRIC MANUFACTURING CO.  
1909 W. DIVERSEY PARKWAY • CHICAGO 14



*Cassell*

... a specialist in the design and execution of the poster ... any subject, any product, any time.

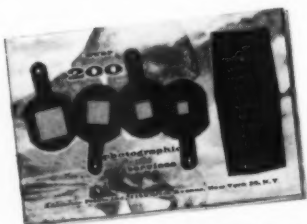
ADVERTISING ART  
1008 Olive • St. Louis, Mo.



**now!**

# **SAME DAY SERVICE**

**on all types of 35 mm.  
Lantern or Vugraph SLIDES**



Ask for **FREE BOOKLET** containing prices, ideas, and how-to-do-it information. It's the most complete book of its type available... a must for every art director and production man.

in **COLOR** or **Black-and-white!**

**Admaster**... first to introduce stats on acetate... now announces the installation of new equipment making it possible to provide **SAME DAY** service for all your slide preparation work. For information on this new service — or any of Admaster's 200 photostatic, photographic and slide services... ask to have an Admaster technical representative call on you.

**Admaster Prints, Inc.**

1168 6th Ave., N. Y. • JUdsan 2-1396



**"JOBS UNLIMITED"**

*places more Art and Copy Personnel than any other agency"*

jobs unlimited / advertising personnel specialists 16 east 50th st., n.y.c. pl 3-4123

**Studio Roman**

CALL FL 3-8133

booklets • brochures • cartoons  
copy • direct mail • ideas

**Russell Newton Roman  
Sylvia Roman**



illustration • layout • packaging  
record album covers  
spots



## **business briefs**

Keep your eye on mounting credit and prices. These are the two current threats to continued prosperity.

Although the administration has indicated a willingness to do whatever is necessary to bolster a sagging economy, including pump priming and deficit financing, it is assuming a hands off attitude toward the price rises, now at a record high for a one-year climb of more than 3 points. Consumer prices have risen more in the past year than in the previous five years.

Administration attitude is that further tightening of credit is undesirable. Controls are out. The administration is relying on a plea to labor and management to keep wage and price rises down.

Many economists are skeptical of the effectiveness of government advice and pleas in place of action. The question seems to be not whether labor and management will heed the President's advice, but if they don't, how much prices will rise and will the situation get out of hand and imperil prosperity.

Other indices of the economy show a healthy and still expanding and prospering environment.

Gross national product index is still advancing quarterly to record highs as is national income, personal income, wages and salaries. Department store sales for 1956 were high, employment reached record levels in 1956 with some falloff at year's end, and industrial production reached high points.

For advertising, the 1957 outlook continues favorable with record expenditures expected to be shared by increased advertising as well as by higher prices and space rates. With production still soaring to record highs and personal income and purchasing power even stronger, sales power of advertising will be under constant scrutiny.

Much money continues to be spent for plant expansion, making management conscious of future as well as immediate sales, giving added impetus to trend for the ad to sell the company as well as its immediate product. This trend toward what might be a combined institutional-hard sell approach seems to favor the art director, the visual communicator who establishes a brand and company image in the consumer's mind.

S

and prices.  
reats to

has in-  
tever is  
conomy,  
deficit  
nds off  
now at  
limb of  
prices  
ar than

further  
e. Con-  
is rely-  
gement  
n.

of the  
ce and  
uestion  
d man-  
it's ad-  
prices  
get out

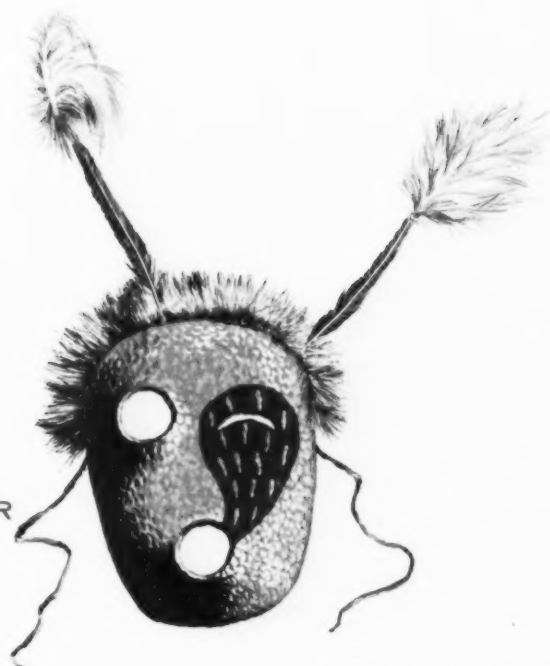
healthy  
pering

is still  
ghs as  
income,  
store  
yment  
some  
al pro-

continues  
es ex-  
adver-  
s and  
soar-  
income  
onger,  
under

plant  
con-  
ediate  
d for  
as its  
ward  
ional-  
r the  
cator  
pany

THERE'S NOTHING WHITER  
THAN FOX RIVER  
ARCTIC WHITE



This is a wooden  
carved in the ima  
one of many evil s  
which, Eskimos be  
lurk in remote and l  
places. Here illust  
by Artist Ralph Je  
is one painted a  
white and trimmed  
fur and feathers  
closed eye pees  
upon the spirit  
from a field of  
daubed with white  
On the faces  
medicine men,  
masks are believ  
dispel the evil spi  
illness and misfo

FO

NATIO

AND

FOX R

FOX RIVER OPA

ANNIVERS

ANNI

ANNIV

ANNIVER

FO

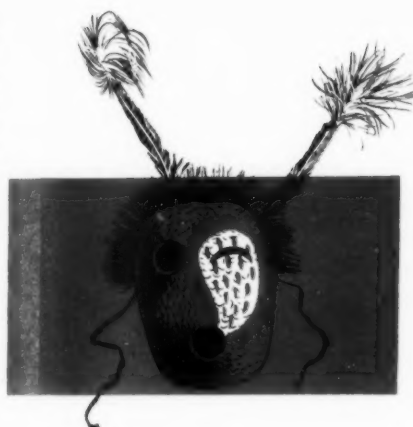
**AR**  
**WI**

IN ELEVEN FOX

and advertising  
new Ar

# BOO!

This is a wooden mask, carved in the image of one of many evil spirits which, Eskimos believe, lurk in remote and lonely places. Here illustrated by Artist Ralph Jahnke is one painted a stark white and trimmed with fur and feathers. The closed eye peers out upon the spirit world from a field of pink, daubed with white spots. On the faces of the medicine men, these masks are believed to dispel the evil spirits of illness and misfortune.



FOX RIVER BOND  
FOX RIVER OPAQUE  
ENGLISH BOND  
NATIONAL BANK BOND  
ANNIVERSARY BOND  
FOX RIVER ONION SKIN  
FOX RIVER OPAQUE ONION SKIN  
ANNIVERSARY ONION SKIN  
ANNIVERSARY VELLUM  
ANNIVERSARY BRISTOL  
ANNIVERSARY THIN CARD

# FOX RIVER ARCTIC WHITE

IN ELEVEN FOX RIVER GRADES

Always the finest for business, social and advertising use . . . Fox River cotton papers in new Arctic White make your selling easier . . . your finished jobs more beautiful.

FOX RIVER PAPER CORP., APPLETON, WIS.

Lithographed on Arctic White Anniversary Bond,

alabama—Montgomery—Weaver Paper Company  
arizona—Phoenix—Butler Paper Company  
tucson—Butler Paper Company  
california  
El Centro—W. A. Schenman Paper Company  
Fresno—Sierra Paper Company  
Long Beach—Sierra Paper Company  
Los Angeles—Columbia Paper Company, La Salle  
Paper Company, Sierra Paper Company  
Oakland—Pacific Coast Paper Company  
San Diego—Sierra Paper Company  
San Francisco—Davis-Colton Paper Company,  
Pacific Coast Paper Company, Seaboard Paper  
Company  
colorado  
Colorado Springs—Butler Paper Company  
Denver—Butler Paper Company  
Pueblo—Butler Paper Company  
connecticut—Bridgeport—Equity Paper Company  
Hartford—Geo. W. Millar & Co., Inc.  
Madison—Geo. W. Millar & Co., Inc.  
New Haven—The Arnold Roberts Co.  
district of columbia  
Washington—The Whitaker Paper Co.  
georgia—Atlanta—S. P. Richards Paper Co.  
idaho  
Idaho Falls—American Paper & Supply Co.  
Pocatello—Consumers Paper Corporation  
illinois—Champaign—Crescent Paper Company  
Chicago—Birmingham & Prosser Co., J. W. Butler  
Paper Company, La Salle Paper Company,  
Murnane Paper Company  
Peoria—Butler Paper Company  
Rock Island—C. J. Duffey Paper Co.  
indiana—Evansville—Butler Paper Company  
Fort Wayne—Butler Paper Company  
Indianapolis—Crescent Paper Company  
Terre Haute—Mid-States Paper Co.  
iowa—Cedar Rapids—Butler Paper Company  
Des Moines—Birmingham & Prosser Co.  
kansas—Wichita—Butler Paper Company,  
Southwest Paper Company  
kentucky—Louisville—Superior Paper Company  
Newport—General Paper Corporation  
louisiana—New Orleans—Butler Paper Company  
maine—Augusta—The Arnold-Roberts Company  
maryland—Baltimore—The Mudge Paper Company  
The Whitaker Paper Co.  
massachusetts  
Boston—The Arnold-Roberts Company  
Worcester—Grubbs, Mear & Co., Inc.  
michigan—Detroit—Butler Paper Company, The  
Whitaker Paper Company  
Grand Rapids—Central Michigan Paper Co.  
minnesota—Minneapolis—Butler Paper Company,  
C. J. Duffey Paper Company, The Paper Supply  
Company  
St. Paul—C. J. Duffey Paper Company  
missouri  
Kansas City—Birmingham & Prosser Co., Butler  
Paper Company, Weber Paper Company  
St. Louis—Birmingham & Prosser Co., Butler  
Paper Company  
Springfield—Butler Paper Company, Springfield  
Paper Company  
montana—Billings—Yellowstone Paper Company  
Butte—Butte Paper Company  
Great Falls—Great Falls Paper Co.  
nebraska—Lincoln—Schwarz Paper Company  
new jersey  
Jersey City—Gotham Card & Paper Co., Inc.  
Newark—Newark Envelope Company  
new mexico—Albuquerque—Butler Paper Company  
new york  
New York City—Geo. W. Millar & Co., Inc., The  
Paper Center, Inc., Saxon Paper Corporation  
north dakota—Fargo—Fargo Paper Company  
minot—Fargo Paper Company  
ohio—Cleveland—Brewer-Chilcote Paper Co.  
Columbus—Cincinnati Cordage & Paper Co.  
Dayton—Nesbitt Paper Company  
Springfield—Nesbitt Paper Company  
Toledo—Cannon Paper Company  
oklahoma  
Oklahoma City—Oklahoma Paper Company  
Tulsa—Beene Paper Company  
oregon—Portland—Fraser Paper Company  
West Coast Paper Company  
pennsylvania  
Philadelphia—Clinton Envelope & Paper Co.,  
A. Hartung & Company, The J. L. N. Smythe Co.  
Pittsburgh—Brubaker, Mear & Co., Inc.  
Scranton—Elm Paper Company  
York—The Mudge Paper Company  
rhode island  
Providence—The Arnold-Roberts Company  
tennessee  
Chattanooga—Southern Paper Company  
Knoxville—Southern Paper Company  
Memphis—Western Newspaper Union  
Nashville—Bond-Sanders Paper Co.  
texas—Abilene—Southwestern Paper Co.  
Dallas—Southwestern Paper Co.  
Fort Worth—Southwestern Paper Co.  
Houston—Southwestern Paper Co.  
utah—Salt Lake City—American Paper & Supply Co.  
spokane—Independent Paper Company  
Tacoma—Allied Paper Company  
Walla Walla—Snyder-Crevelius Paper Co.  
Yakima—West Coast Paper Co.  
wisconsin—Appleton—Woeiz Brothers, Inc.  
Standard Paper

er Paper Company  
er Company  
any  
Paper Company  
any  
ompany  
er Company, La Salle  
y Company  
er Company  
mpany  
h Paper Company,  
any, Seaboard Paper

aper Company  
any  
any  
ulty Paper Company  
Co., Inc.  
Co., Inc.  
berts Co.

Paper Co.  
ards Paper Co.

r & Supply Co.  
r Corporation  
ht Paper Company  
sser Co., J. W. Butler  
aper Company,

ny  
aper Co.  
aper Company  
ompany  
er Company  
er Co.  
aper Company  
Prosser Co.  
er Company,

or Paper Company  
poration  
er Paper Company  
-Roberts Company  
dge Paper Company

Company  
Co., Inc.  
er Company, The  
gan Paper Co.  
er Paper Company,  
The Paper Supply  
Company

Prosser Co., Butler  
er Company  
sser Co., Butler  
company, Springfield  
he Paper Company

Co.  
aper Company  
aper Co., Inc.  
nsany  
tler Paper Company

r & Co., Inc., The  
er Corporation  
per Company

te Paper Co.  
e & Paper Co.  
ny  
mpany  
ny

er Company  
Company

e & Paper Co.,  
L. N. Smythe Co.  
mpany  
ny

ts Company

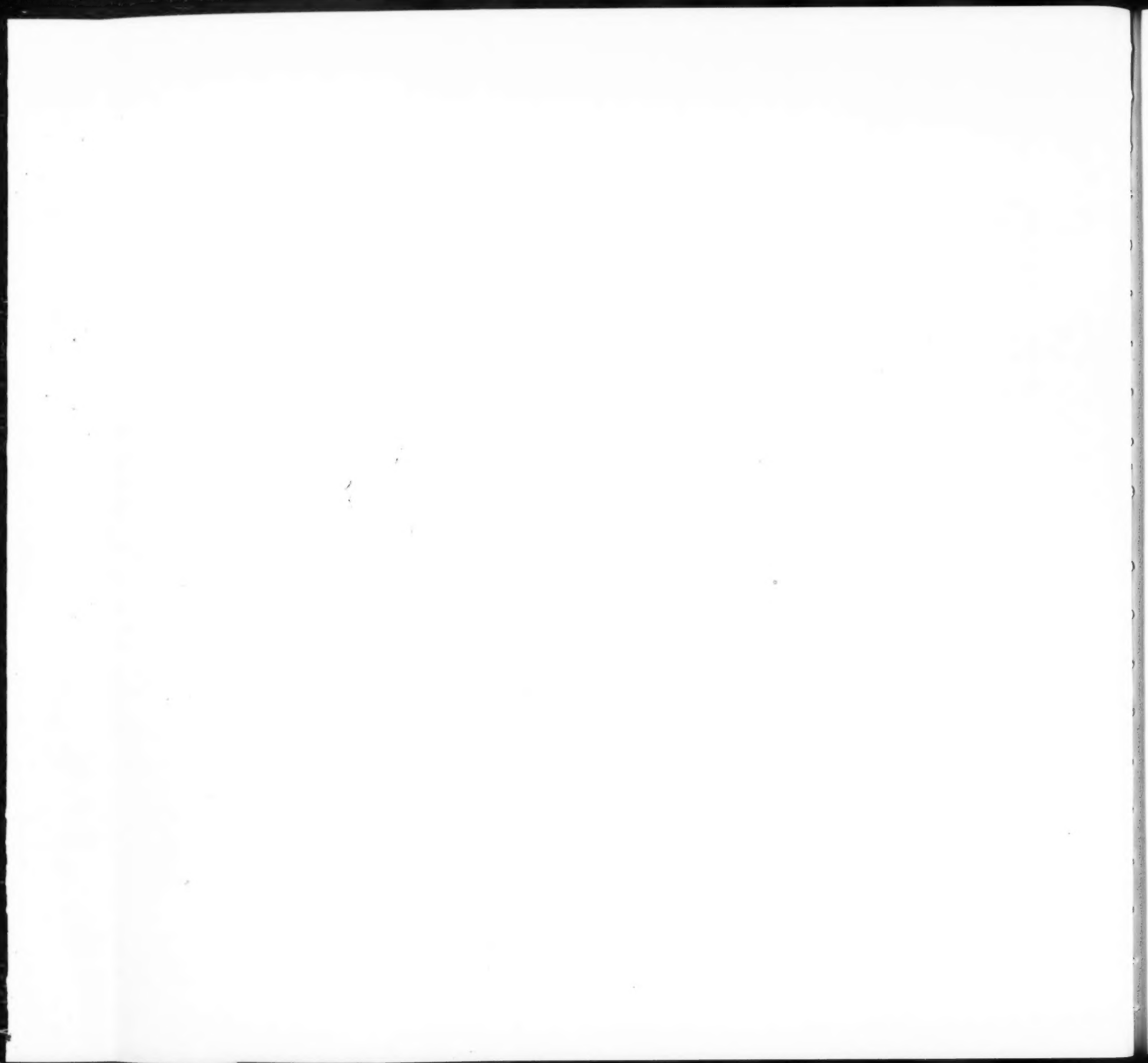
Company  
pany  
Union  
Co.  
aper Co.  
r Co.  
Co.  
aper & Supply Co.  
st Paper Company  
ompany

Paper Co.

thers, Inc.  
Standard Paper







**Winsor & Newton's Series 7 "Albata",**



**the world's finest water color brushes,**



**are the choice of exacting artists**



**because they are painstakingly made**



**from finest pure red sable hair.**



**Available in sizes 000 through 14.**

the world-wide  
standard  
of IMPORTED quality  
that all can  
afford



Canadian Agents: THE HUGHES OWENS CO., LTD. Head office, MONTREAL  
Californian Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO



**TUFFILM**

*spray*  
artist's quality

a  
protective  
shield  
over  
your  
drawing or  
painting



large 12-oz. can

**1.65**

at all art stores

**M. GRUMBACHER INC.**  
482 W. 34th Street, New York 1, N. Y.



"Nativity" by Conrad Picket Studio, Inc., Waukesha, Wis.

**SHIVA**

**CONTEMPORARY**

**WATERCOLORS...**

**unexcelled color**

**transparency**

**brilliance**

**permanence**

expect no less from **watercolors** by **Shiva**

52 colors that have no equal

**SHIVA**

**artist's colors**

433 West Goethe St., Chicago 10, Illinois

## WHEN MEN ARE MORE IMPORTANT THAN MACHINES...

### YOU REDUCE RETOUCHING COSTS ON DYE TRANSFERS

You've just approved the three Ektachromes for that full page bleed ad. But you've just got to reduce production costs. You decide a strip-in dye transfer is the answer.

That's where our men, who use the newest equipment, can reduce those costs for you.

Utilizing specialized techniques in masking... to retain the full color values you must have... you'll get a dye transfer that virtually eliminates the need for further retouching. And, this single color print will also reduce engraving costs.

We can show you how. Phone or write for a Kurshan color consultant — without any obligation, of course.

- Color Film Processing
- Dye Transfers
- Duplicate Transparencies
- Flexichromes
- Slides
- Art Copies
- Printons
- Color Assemblies

# K

norman

## Kurshan Inc. Color Service

#2 in a series

8 West 56th Street • New York 19, N. Y. • JUdson 6-0035



come see artwork

by vegh

on display  
at booth 31  
at the

advertising art, photography & modern reproduction show

biltmore hotel, new york  
march 26, 27, 28

## EVERYBODY TALKS About TYPE "C"

# Colormakers DELIVERS!

For Full Information Write or Phone

THE COLORMAKERS, INC. • 78 LIVINGSTON ST.  
BROOKLYN 1, N. Y. • TRIangle 5-9815

## what's new

**TYPE-O-FILE.** Cooper & Beatty, Ltd. of Toronto have a compact type selection tool in Type-O-File. A miniature board file of booklets for each of kinds of types offered, it is color keyed, shows complete selection of company's offerings. Also included, a selection chart of types, their available sizes, and a booklet showing of photo-typography, process lettering. File booklets are showings of sans serif, scripts, ornaments, text types, decorative, square serif. Write on letterhead to Cooper & Beatty, Ltd., 196 Adelaide St. West, Toronto, Canada.

**NEW FRIEDMAN CATALOG.** The new 1957 catalog of art materials available at A. I. Friedman, Inc., 25 W. 45 St., has been published. Information on and illustrations of art supplies have been grouped for specific media. Products described include those for both fine and commercial artists, architects, designers. An alphabetical index to products is helpful.

**LINE SPEC SHEETS.** Free, line specimen sheet of lettering styles, including four new ones, from Marvin Kommel Productions, 8 W. 45 St., New York 36. Approximately 100 more styles will be added this spring. To receive specimen sheets of them, write Kommel, asking to be placed on mailing list.

**INTERCHANGEABLE POINT PEN.** A new line of art pens, the DiCarlo Pen, now comes with complete assortment of interchangeable points mounted in plastic nibs. These can be screwed in or out of holder in seconds. Advantages: no need to touch metal point, grip never loosens because pen point is integral part of complete nib. Inquiries answered by Di Carlo Pen Co., 3 Station Road, Madison, N. J.

**STREAMLINED COPY-FITTING.** Enlarged new edition of Streamlined Copy-Fitting claims to be only manual with direct visual control of copy casting. Complete double index shows lower case faces in one 28-page section. Caps and small caps in another 28-page section. Altogether over 1560 popular Foundry, Linotype, Intertype, Monotype and Ludlow typefaces in sizes 4 to 24 point are arranged alphabetically so similar character counts can be seen and compared at a glance. Other aids: precision die-cut Vinylite gauge, 5x9, contains 36 scales. Computation tables. The 68-page edition sells for \$5.95. For further details, write

You and your family want to have fun. And that is why Oliver Outboard Motors deserves your attention. Our Super 160 and 210 motors... the smallest of 16 H.P.s... give you a lot more water to motor on! And you and your family benefit from Oliver's beautiful line and healthy safety advantages on board. Inboard engines, power steering, automatic shifting, tilting and trimming are just a few of many ways in which our smooth and quiet watercraft really combine with OLIVER OUTBOARD MOTORS. Oliver Outboard are listed on the Yellow Pages... call 800 346-6466 please!

[illegible]

HOT A TEMPERATURE  
CAN BE AS ALMOST  
ANYTHING... SO HOW  
DO WE KNOW IT'S HOT?  
MUST MEDICINE?

NOW ABOUT  
THAT MEDICINE THAT  
PROMISED HER FEVER OUT  
LAST TIME... ONLY  
THERE SOME LEFT!

PARKE, DAVIS & COMPANY  
Rochester, N. Y. U. S. A.

Sole agents in Australia for:— (1904)

When you pick your summer line-up...

**STOCK THE STAY  
THAT LEADS THE LEAGUE.**

**HARRISON!**

*From all the brass still around... stock Harrison heat-stay thermoses! You'll follow up on sales, far from any Harrison thermoses to fit most cars, and make on the road... including both the following 1939 and new pillar-top thermoses.*

*That's more, you'll make a good fit with customers for great sales. Harrison stands for aluminum design, for durable, dependable service. That's why building executive motor-homes later applied Harrison heat-stay equipment.*

*For over 10 years, Call your dealer United Motors Service distributor or branch warehouse. Stock Harrison thermoses on separate sales!*

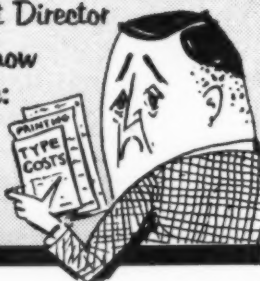
HARRISON INSULATED CONTAINERS, HARRISON, HARRISON CO., CHICAGO, N. Y.

THE NATIONAL ASSOCIATION OF  
HARRISON  
CO.

**HARRISON**

*La Driére*  
STUDIOS, INC.

Mr. Art Director  
here's how  
to save:



# a FILMO- TYPE\* face for every printed job!

\*America's leading photo-composition machine... almost instantly produces quality hand lettering and display type.

Scripts, casuàls, free styles, formals, outlines, gothics, futuras... and all other popular and modern alphabets are yours at important savings... with FilmoType! FilmoType's all-inclusive selection contains over 1,000 styles and sizes of lettering typography such as these new favorites:

FORTUNE	<b>FILMOTYPE</b>
TRAVEL	<i>is an important</i>
POLAR	<b>money-saver</b>
VODKA	<i>to every</i>
ORLANDO	<i>phase of</i>
ZIRCON	<i>Advertising</i>



Leading typesetters everywhere offer FilmoType. Ask your local typesetter for the complete set of FilmoType catalogs. Or for details on how you can easily own your own FilmoType Machine, fill out and mail the coupon below.

the FILMOTYPE corporation Dept. AD  
7500 McCormick Blvd.  
Skokie, Ill.

☐ Send information about the FilmoType Photo Composition Machine and how easy it is to own.

☐ Have your representative give me a demonstration right in my own office. I understand there is no obligation.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

## what's new

(continued from page 24)

Arthur B. Lee, 25 W. 45 St., New York 36.

**NEW CALIFORNIA PICTURE SERVICE.** A new west coast picture service is Mercury Archives, Inc., 223 W. Second St., Los Angeles, Madison 5-8272. Millions of pictures and prints and a reference library of rare and unusual books. Two categories: copyrighted and not for publication, and public domain material available for reproduction. Inquiries for rates, membership, available from Mercury.

**FULL COLOR CARDS.** Shaw Shon Inc. offers full color cards, printed 30 and 36 up on kromkote stock, 3M quantity of 3 1/2 x 5 1/2 at \$62.10 including 60-word advertising message. Most effective reproductions made from 4x5 color transparencies. High results, also, from regular 35mm color transparencies. Larger card sizes up to 11x14 available. For detailed information and samples, write Shaw Shon, 1465 Broadway, New York 36.

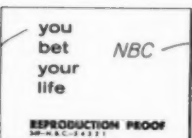
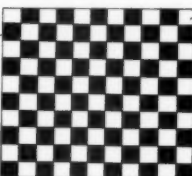
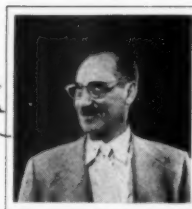
**FARM CLIP BOOK.** Over 160 drawings by noted scratchboard artist John Andrews are now offered in Farm Clip Book by AG Sell of Omaha, Nebr. Drawings of most farm animals and scenes on 24 pages printed on one side on a high grade enamel sheet. For brochure containing free sample illustrations, write AG Sell Co., 10th and Douglas Sts., Omaha 2, Nebr.

**TRANS-ART CARTOONS.** A new method of creating cartoon art is offered by Ernst Ehrman & Associates, 61 E. 66 St., New York 21. A set of seven acetate sheets and cardboard have imprinted components of head outlines, facial parts, hands. Cartoon which customer completes, can be photographed, photo-stated, traced. Retail for \$2.95.

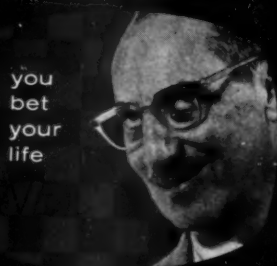
**CRANE-GALLO CATALOG.** A new 192-page art supply and drafting materials catalog, beautifully illustrated, available from Crane-Gallo Artist Supplies, 110 W. 31 St., New York 1. Said to be most complete and up to date reference. Free, upon request on business letterhead. ●

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.

SEND



receive telop, slide or flip



telops, slides, flips  
correctly prepared

**EDSTAN**

studio  
b/w and color

75 W. 45 CIRCLE 5-6781-2



# **"Believability"**

*Product or Service . . . a Sarra  
photographic illustration of  
real people in real places will  
help you sell it.*



**PHOTOGRAPHER:** VALENTINO SARRA  
**FOR:** BLUE CROSS COMMISSION  
AND BLUE SHIELD COMMISSION  
**THROUGH:** J. WALTER THOMPSON COMPANY

Specialists in Visual Selling in Black and White

and Color . . . Photographic Illustrations . . .

Industrial Motion Pictures . . . TV Commercials . . .



Sound Slide Films . . .

**SARRA** INC.

200 E. 56th Street, NEW YORK 22, N. Y. . . . 16 E. Ontario Street, CHICAGO 11, ILL.  
MURRAY HILL 8-0085 WHITEHALL 4-5151

# Dig this crazy board



**Your work seems to go faster on Crescent Illustration Board!**

Everything you dream about in an illustration board—versatility, unusually hard, bright white surfaces, ease of erasure. Ideal for wash, dry brush, crayon, pen and pencil, airbrush. All this at down-to-earth low prices.



*write for free samples*

CHICAGO CARDBOARD CO., 1240 N. Homan Ave., Chicago 51, Illinois

## MR

BY SOCIAL RESEARCH, INC.

In the January issue of *Art Direction* we discussed What Is a Brand Image? Here the discussion is carried further. A brand image can vary a great deal in its complexity—just as it may vary in its stability, its closeness, its relevance to its audience, etc. It may be summarized in a single thought ("Oh, that elegant one"), or in much more complicated beliefs. It is normally a group of impressions reflecting the kind of thing at issue; the consumers' notions of what "things like that" ought to be; plus all the modifications in ideas and emotions produced by particular communications.

### brand image

The brand image concept serves many purposes. Initially, it has the vitalizing effect of producing a shift in how one thinks about products and brands and the means of presenting them to the public. Attention moves in a liberated way from an overly narrow focus on technical concerns, important and central as they may be, to the kinds of guides apt to determine consumers' and audiences reactions and behaviors. A new kind of information is then sought in research, and new understandings become meaningful to account and creative people. The basic goals of advertising may remain the same, but a new content becomes available for thinking and talking about them.

From a fairly detached viewpoint, a main function of advertising and promotion in modern times is to turn rela-

(continued)

**3 dimensional design**

STANLEY GLASSBACH

16 West 45 Street, New York 19, N.Y.

### Ralph Marks Color Labs.

- Dye Transfer
- Type C
- Colorstats®

Photographers—we'd like to show you the simply bee-utiful results we're getting on Kodak's Type C paper!

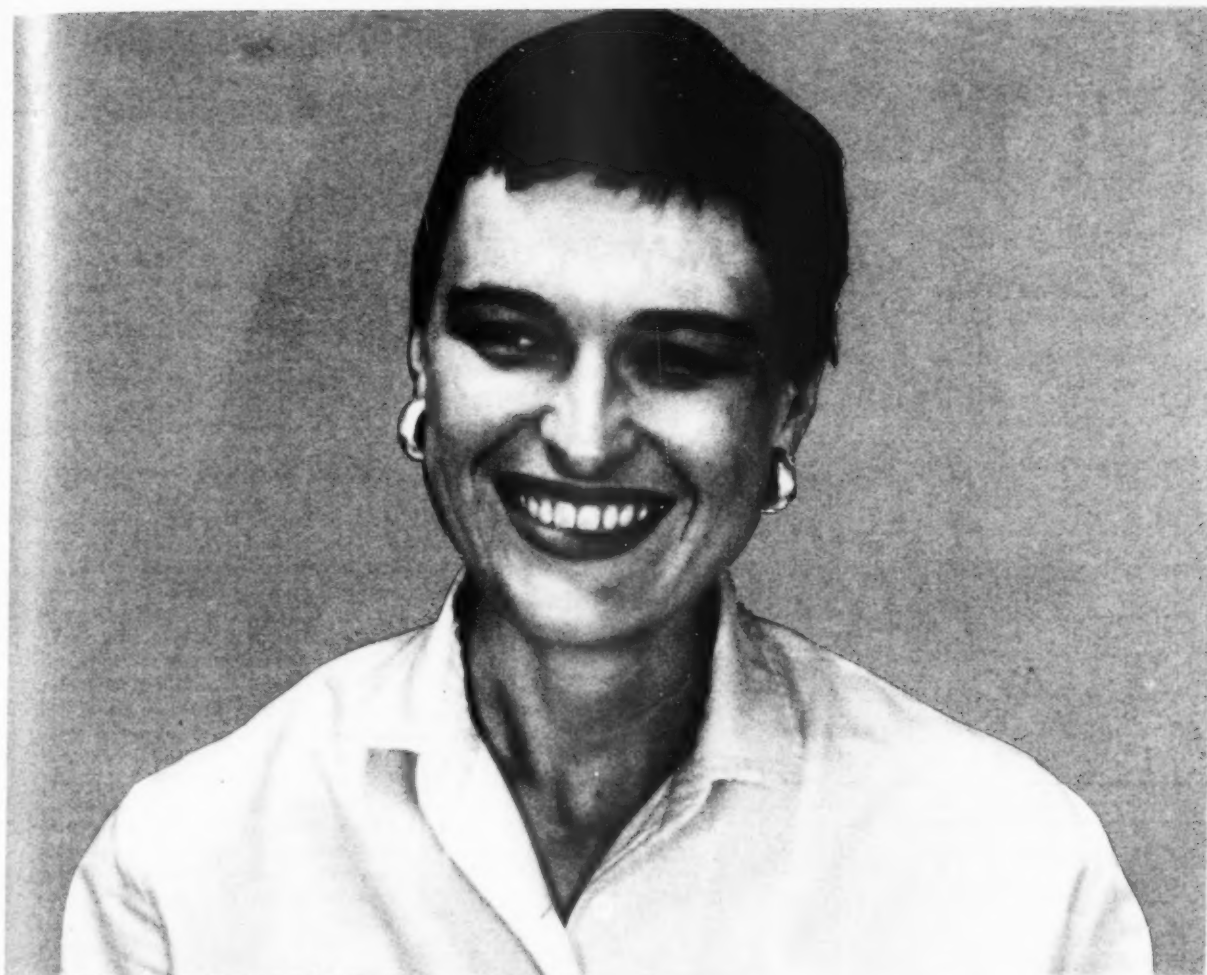
344 East 49

EL 5-6740

*e. denton morris*

16 west 45 street, new york 19, n.y.  
photo retouching and advertising art  
leonard forray  
PRESIDENT

mu 7-4150



## \$24.50 got her \$2110

This is Maggie Yakovenko a very talented artist who, for only \$24.50 became a member of Director's Art Institute, and as a direct result added \$2110 to her regular billing in 1956.

**How did Maggie do it?** Simple really for Maggie, or any freelancer for that matter. She gave us some proofs of her work which we immediately put in our master file—the most active file in the country, because out of it we show, in response to requests only, some 400 different artists and photographers work each week to interested art directors throughout the U. S.

**What does this mean to a freelancer?** That his or her work is almost constantly being considered by art directors who have called DAI with specific requests for commercial art or photographic talent to do specific assignments.

In other words, their proofs are on the job getting new work at the right time and in the right place, not sitting in their studios, or somewhere else, but on an art director's board when he is ready to buy.

### What is Director's Art Institute?

A clearinghouse of art and photography. A unique file containing 30,000 sample proofs of the work of 6000 artists and

photographers, drymounted on keysort cards to insure accuracy and speed in getting them to interested buyers. A national showcase, where alert art directors shop when they really need an artist or photographer.

**What does a member get?** Service first and always. His work shown constantly; the benefit of our Information Service which will authoritatively answer any commercial art questions, subscription to PRINT magazine; periodic reports on where his work has been shown; discounts on art supplies, stats, models, typography, research studies and seminars.

**What does it cost?** For the freelancer the cost is \$24.50 for one year. For the rep group, \$100; for the studio \$150. Advertising agencies, publications according to billing and circulation. For complete information call or write the Institute.



# WECO STUDIO

Take advantage of our  
complete service, including:

- Photography
- Flexichrome Prints
- Finished color work ready for reproduction any size up to 40 x 70 inches
- or
- we can work from any copy that you may supply.

## FIRST in FLEXICHROME

MU 5 18 6 4 - 5

14 EAST 39th STREET, NEW YORK 16, N. Y.



**PRODUCTS FOR THE  
ADVERTISING ARTIST**

**New! 'Storyboard'  
TV Pad**—for full-size  
visuals!



Here's our brand new TV storyboard pad that allows you to make visuals of TV scripts in big 5 x 7" panels. Each page has 4 large video and audio panels against a 70% gray background. Each segment is perforated so that when the TV show has been visualized on the pad, the perforated segments can be taken apart and bound to form a complete TV storyboard or presentation. Size 14 x 17". 200 Segment to the pad.

No. 72C—TV STORYBOARD PAD \$2.50 ea.



**The Copl-Counter**

Just roll it over your copy  
—it counts while it rolls!

THIS LITTLE DOUBLE-DIAL indicator, graduated in inches and picas on one side and inches and agates on the other side, is the new time saving instrument for rapid counting of typed manuscript lines, measuring columns of type, galley cuts or other dimensions of type. In operation, the wheel is run up the pages or columns and the length in inches or total number of typed lines is indicated on the dial. A time saver for typesetting, by quickly estimating the total character count, from which the number of typed lines can be determined.

**THE COPI-COUNTER**

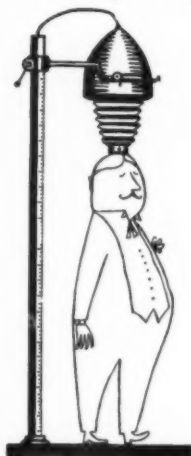
**\$4.95**

Write on your letterhead for 200-page catalogue of art supplies. "An Encyclopedia of Artists Materials"



**ARTHUR BROWN & BRO.**  
2 WEST 46th ST. NEW YORK

*the height of quality*



**Peterson**

**COLOR LABORATORY  
DYE TRANSFER PRINTS**

Circle 7-1747

149 WEST 54th STREET, NEW YORK 19, N. Y.

**mr**

(continued)

tively minor differences between products into significant causes of devotion to particular brands. Purists may protest against the necessity for this kind of elaboration, but to deny it is to wish for an impossible ideal. It seems inevitable that human cultures will elaborate and increasingly differentiate the details of the things they make; the most "primitive" peoples look for important discriminations at a minute level in their familiar productions. The same person who believes it is economically wasteful to manufacture, sell, and distinguish among more than one good toothpaste may well defend and cherish his privilege of choosing between recordings of the same composition by the Budapest or the Fine Arts string quartets. The absurdity of the comparison only indicates the different values involved; it does not mean people should not have more than one toothpaste. Insofar as civilization is an increasing process of moving away from subsistence toward elaboration and refinement of detailed awareness, there is nothing foolish about preferring an automobile for its glamorous pink color. The defender of Basic Values may object, but that way lies the oxcart. If the basic function of transportation is to be the standard, all modern cars are indistinguishable—even when Consumers' Reports tries to arrive at a single judgment of superiority!

**choice variations**

Variations in choice are grounded, then, in these subjective sorts of distinctions rather than in what a blind-fold test would or would not reveal. Research can be offered new kinds of problems or find more sophisticated answers to old questions. This can be illustrated by the case of a food product that showed a pattern of high initial sales followed by a sharp falling away to a modest stable curve. Such a pattern could imply many possibilities—a fad product, a poorly made product, a special price appeal, an attractive competitor, etc. When a traditional market research survey was undertaken, it showed that users said they liked the product and continued to buy it because it "tastes better"—about 98% of the users agreed on this. The users had no notably distinctive characteristics by age, income, or other customary classifications. The non-users, similar in age

(continued on page 81)

CRAF-TYPE

CRAF-TONE

CRAFT-COLOR

MULTICOLOR

TOP SHEET

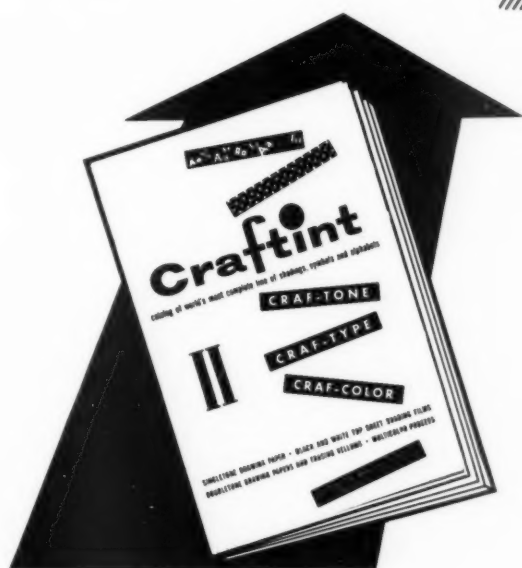
SINGLE-TONE

DOUBLE-TONE

# FREE!

Craftint offers you a brand new, complete Shading Mediums Catalogue, Second Edition, packed with valuable information and aids for all the Graphic Arts. Today, these mediums are finding an ever-widening acceptance and use for newspaper advertising, direct mail pieces, catalogues, sales manuals, maps and graphs, cut-away drawings, exploded views, production illustrations, architectural and engineering drawings, blueprints, television and motion picture titles, and many other phases of the Graphic Arts.

# Craftint



Inside the new red, yellow and gray cover, 27 pages have been added. The 142 pages are filled with the world's most complete line of shading mediums: adhesive-backed CraF-Tone patterns and CraF-Type alphabets, Single-Tone and Double-Tone drawing papers, engravers' top sheet, Multicolor process, Craft-Color colored overlay sheets, also symbols and designs.

The catalogue contains 25 new CraF-Tone patterns and 78 new CraF-Type faces, many of them exclusive. Among the many new working tools featured are: special Photographic Red Jumbo CraF-Tone (16" x 21") in 15 easy to place and align patterns for the general printing trade; CraF-Tone and CraF-Type sheets with special, high-melting, pressure-sensitive backing for blueprint or Ozalid use; Jumbo Typewriter CraF-Type alphabets, popular advertising aids in three fonts; ten Reverse CraF-Type faces designed for advertising and art departments; imported, exclusive CraF-Type alphabets from France, England, Germany, Holland and Switzerland.

Craftint Shading Mediums Catalogue II is designed in a convenient 6 3/4" x 9 3/4" size with side-wire binding for easy-opening and longer wear.

For a FREE copy of the catalogue, write on your letterhead to The Craftint Manufacturing Company, 1615 Collamer Avenue, Cleveland 10, Ohio.

**THE CRAFTINT MANUFACTURING CO.**  
NEW YORK • CLEVELAND • CHICAGO  
1615 Collamer Avenue • Cleveland 10, Ohio

*Lettered with Hunt's Series  
then built-up and refined.*  
R.H. 1936

*The quick brown fox jumps  
over the lazy dog ~ ~ ~*

**RAND HOLUB**  
distinguished designer and author of  
applied lettering and design; scripts and  
signatures and trademarks  
(early publication).



Fine lettering—and drawing—demand the versatility and flexibility afforded by today's selection of Speedball pens. Five different styles—36 different points—provide the professional combination to meet practically every conceivable demand.

Helpful and comprehensive lettering charts on request for only six cents in stamps.



**"SPEEDBALL"**

C. HOWARD

**HUNT**

PEN CO. Camden 1, N.J.

*Wherever you see artists at work  
you see  
the Thistle-Mark of Quality*



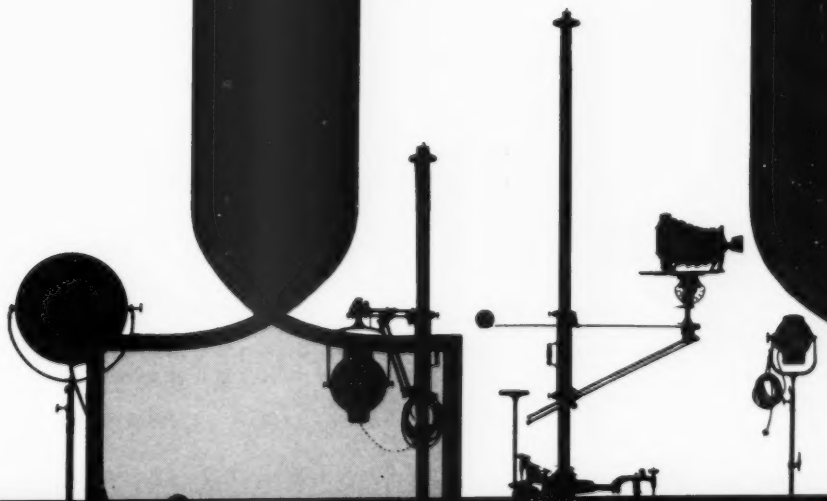
Papers and Boards

*For sample book write: Strathmore Paper Company  
One Front Street • West Springfield, Mass.*

**KLEB STUDIO**

**ART AND MERCHANDISING GROUP  
SPECIALISTS IN SALES PROMOTION  
3 WEST 46 ST. N.Y.C. CI 6-2847**

get the big picture...



Fluorographic Highlight Halftone



## *An illustrator's medium...*

Ordinary Highlight Halftone



is more than the mere art material he uses. His true medium is the printed page—the ink and halftone that the public actually sees. No matter how beautiful the original art, it is the REPRODUCTION that must be effective and telling.

An illustrator's choice of art materials had little effect on reproduction quality until Fluorographic materials came on the scene. They are the first group of art materials engineered specifically for printed reproduction of advertising illustration.

Leading engravers and litho plants are now equipped with the photo-mechanical counterparts of Fluoro art materials, so that no artificial hand-work is required to reproduce high-light halftones. Now the highlighting of printing plates is as precise and as natural as the laws of light.

You have undoubtedly admired Fluoro halftones in newspapers and in national publications. At the time, you may have wondered just what it was that made them SING.

PRINTING ARTS RESEARCH LABORATORIES, INC. • La Arcada Building • Santa Barbara, California

GENTLEMEN: Please send me a full description of Fluoro art materials. Where do I get them, and what do they cost?

Name . . . . . Title . . . . .  
Company . . . . . Department . . . . .  
Street . . . . .  
City . . . . . Zone . . . . . State . . . . .

## Visual conference program announced

A group of leaders in communications will be featured speakers during the Second Visual Communications Conference, May 28-29, at the Waldorf-Astoria hotel. Chairman William Schneider and Salvatore J. Taibbi, business manager, announce that many of the conference speakers will use slides and movies to illustrate their material, much of which will be controversial as well as educational. The conference committee suggests that those planning to attend make reservations early.

Some of the speakers and their topics: Pierre Martineau, research director of the Chicago Tribune, will discuss what research has discovered about visual communication. Gilbert Seldes, author of *The Seven Lively Arts* and tv executive. S. I. Hayakawa, author of *Language in Action*, and authority on general semantics, will discuss communications through pictures. Walter Weir's subject will be coordinating copy with the visual arts. A well known copywriter, he is executive vice president of Donahue & Co., Inc. Albert Dorne, veteran illustrator, will comment on the current scene.

Walter Strely, vice president, public relations, New York Telephone Co., will tell how business can communicate through the visual image. Photographer Bert Stern, whose campaigns for Smirnoff Vodka and I. Miller have won wide recognition, will tell how to get better creative results from photographers. Other speakers will be announced later.

## Washington club hears Schneider on ADs & management

The Art Directors Club of Metropolitan Washington, recently addressed by William H. Schneider, received pointers on how art directors and management can get the most out of each other. Schneider, member of the New York club and chairman of the Second Visual Communications Conference, is vice president in charge of art and copy and chairman of the plans board at Donahue & Coe.

Four major points he made at the Washington meeting: Art directors should know company, product or service. Don't be too arty, but speak in terms management can understand. Most ADs can understand research. Know media, merchandise and marketing problems.

He advised management to learn something about art by reading about the field, visiting art galleries, etc. Management which asks for a different approach, must be ready to really accept a different approach. Management should plan campaigns with art directors.

## NSAD pins, clips

The NSAD colophon is used on two pieces of jewelry available from K-Kraft, 115 E. 40 St., New York 16. A T-square tie clasp, made of sterling silver, uses the colophon engraved on the shaft. It is \$10, gold plated \$12.50. A gold plated clutch pin sells for \$3. This pin, to be worn on tie or lapel, has initials and border in high polish, background dull

finished. Write K-Kraft.

The tie clasp may be ordered with personal monogram or design of art organization. For special orders, send design for engraving, drawn to actual size, with order. Same price. Allow one week for delivery.



## Chicago club election results

Newly elected officers and directors of the Art Directors Club of Chicago are (seated left to right): Robert Patterson, McCann-Erickson, treasurer; Dean Straka, N. W. Ayer & Son, secretary; John W. Amon, Needham, Louis & Brorby, president; Orville Sheldon, Foote, Cone & Belding, first vice president; Leonard Rubenstein, Clinton E. Frank, Inc., second vice president. Standing, left to right, are directors Hal Smiley, J. Walter Thompson; Susan Karstrom, Dekovic-Smith Design Organization; John Willmarth, Earle Ludgin & Co.; and George F. Baier, J. Walter Thompson. Robert Dunn, Tatham-Laird, Inc., is not shown.



### Nagy's design chosen for Air Force stamp

Winning design for the Air Force commemorative stamp issue is the one shown here, submitted by Alexander Nagy, Jr. of the Baltimore club. It is in blue, the Air Force color, and will probably be printed in that color as an air mail stamp. The first cover will be presented to Secretary of the Air Force Donald Quarles early in August at special commemorative ceremonies in Washington. First-day covers will be made available that date throughout the country.

Nagy received his plaque from General Thomas D. White, vice chief of staff, USAF, at the NSAD Stamp Design Competition Awards Dinner held Feb. 20 in New York at the Society of Illustrators building. NSAD and the Air Force Association co-sponsored the affair.

Second-prize winner, Charles Dickinson of Detroit, and third-place winner, Richard Blakemore of Cleveland, received their plaques from Gill Robb Wilson, chairman of the board of the Air Force Association. Wilson also presented honorable mention scrolls to Durwood I. Lapham and Arthur G. Browne of Seattle, and to Bill Childs of Atlanta.

Master of the ceremonies at the dinner was cartoonist Milton Caniff. Roy Tillotson, president of NSAD, reviewed the history and significance of the stamp design competition. A representative from Postmaster General Summerfield's office was honor guest at the affair.

### Washington club plans 8th annual show

The Metropolitan Washington AD club plans to hold its eighth annual show April 18 to May 3. Dick Ehst and Ken Brown have been appointed to handle all publicity for the show. The club also named a new publicity committee, chaired by Chuck Behrens, who also becomes associate editor for Art Direction. His committeemen are Henry Compart, Joe Harrill, Phil Kromas, Dick Richards and Bob Schulman.

### Milwaukee club plans June show

The Fourth Annual Milwaukee Art Directors Exhibition will be held June 10-30 at the Milwaukee Art Institute. Jim Harting of Display Corporation is the exhibition dinner chairman. Gene Wedereit of National Cylinder Gas Company will address the awards din-

ner to be held at the Wisconsin Club June 6.

### Cleveland club asks for newsletters

The Cleveland Art Directors Club, presently planning a local newsletter, asks that other NSAD clubs send along copies of their local publications, to help in planning their own. Mail to King D. Beach, King Photography, 1706 Euclid Ave., Cleveland 15, Ohio.

### NSAD adds 3 clubs

Three new clubs have officially joined the 23 member organizations of the National Society of Art Directors. Grand total: 26 clubs. The local clubs in Spokane, Washington; Memphis, Tennessee; and Denver, Colorado were voted into the national organization Feb. 4.

### NSAD election year

This is the year NSAD clubs appoint representatives to serve for two years. An NSAD nominating committee then selects a slate of national officers from the newly elected representatives. A representative who has served only two years may be reappointed. However, a representative who is now completing his second term should be replaced.

### N.Y. ADs name postage stamp committee

A committee to discuss with the Federal government the possibility of the club's assisting in the redesign of postage stamps and the design of new issues has been named by the Art Directors Club of New York.

Franc Ritter of Eastman Kodak Co. and a long time stamp enthusiast is heading up the committee which includes Cecil Baumgarten, Will Burtin, George Samerjan, and Adolph Treidler. Two others will be added shortly.

### Baltimore club plans 7th show

The Seventh Annual Exhibition of the Baltimore Art Directors clubs is presently being planned under the direction of C. Lyle Cathcart, chairman of the show committees. He is art director at VanSant, Dugdale & Co., Inc.

### Milwaukee club plans career session

A one-day career session for students has been planned by the Art Directors Club of Milwaukee. Planned for March, the session will include a four-speaker panel and moderator, a film, a roundtable discussion. Norman Morey of Barnes Advertising Agency, is education chairman of the club. Alfred G. Pelikan, club member who is director of art for the Milwaukee Public Schools, is assisting Pelikan. Announcements to teachers and vocational guidance personnel will be carried in public school bulletins.

The Milwaukee club continues its citywide Student and Apprentice Scholarship Awards Contest.

### Los Angeles club 12th annual show

The 12th Annual West Coast Exhibition of Advertising and Editorial Art, sponsored by the Art Directors Club of Los Angeles, will be on view at the California State Museum of Science and Industry in Los Angeles through March 27. Approximately 200 works will be on view, according to Bob

Magee, show chairman. More than 2000 entries in 25 classifications underwent screening by a committee of art directors. About 75 pieces will receive awards of distinguished merit, decided by a jury of leading advertising and editorial art figures. The Los Angeles club will select medal awards.

A complete show story, including pictures, will appear in April Art Direction.



**Seattle line-up** Here are the 1957 officers of the Seattle club. Front to back: president James E. Peck, assistant AD at Miller, Mackay, Hoeck, and Hartung; secretary Clark P. Willey, AD of The McCarty Company; treasurer William R. Lally, artist at the Boeing Airplane Company; and R. T. Matthiesen, past president and new member of the board of trustees. Matthiesen is a freelance AD. Other trustees elected include Merv Bailey, John Lee, Irwin Caplan, Charles W. Swanberg.

#### Schneider wins Baltimore club contest

Winner of the Baltimore Art Directors Club contest to design a symbol for the Governor's Committee to Keep Maryland Beautiful is William N. Schneider, Baltimore artist. His winning design is a squirrel in shining armor, bearing a lance with a broom point. Governor McKeldin presented the award, a plaque of the design, to Schneider. The artist also won a trip to the Visual Communications Conference to be held in New York. Baltimore club presented the trip.

#### Chicago club sponsors creativity lectures

An annual lecture series for advertising's creative people has been announced by the Art Directors Club of Chicago and the University of Chicago. The first eight-week series, called The Creative Personality, will feature talks by eight leaders in all of the creative arts, including psychoanalyst Dr. Rollo May of New York, who opened the lectures. Before the final meeting, which will be led by a panel of educators and social researchers discussing The Creative Man in Society, the following will be heard: novelist Saul Bellow, poet Randall Jarrell, architect R. Buckminster Fuller, painter Abraham Rattner, composer Leonard Bernstein, theatrical director Harold Clurman.



#### Minneapolis firm adds executive AD

Clarence R. Zaccardi has been appointed executive art director at Kerker Peterson Hixon Hayes, Inc., Minneapolis agency. He had previously been associated with a Twin Cities art studio. He will supervise creative art for the agency.

#### Fine arts show scheduled by Cleveland

The Cleveland AD club will hold its First Annual Fine Arts Show March 11 through March 23 at the Higbee Company's 10th floor galleries. Baron Hoffar, AD at Fuller and Smith and Ross, is chairman of the committee for the show. Members are permitted five entries into four classifications: oil painting, watercolors, illustration (any medium) and photography. A panel of nonmember artists will screen.

**Atlanta:** Club plans a permanent exhibit to be held at the Architects Building . . . Recent club speaker was Jim K. Fogelman, AD at Ciba . . . Wallace Elton, chief AD at J. Walter Thompson, was February speaker . . . Armed Forces stamp contest winner locally was Bill Childs . . . Judges were Dean Cornwell and Robert Pliskin . . . The unusual spiral mobile which served as invitation to annual costume ball was done by Frosty Cox . . . Timothy Galfas won the painting donated by Thornton Utz.

**Baltimore:** New members include Mrs. Dorothy Burris and Warren Lawhorn, George P. Menkel, Jr., Donald E. Morlock, Donald R. Munschauer, S. A. Pappas, William H. Poellinger, Allen Shupin . . . John MacLeod, past president of the Art Directors League of Washington and president of MacLeod, Sanders, Noe & Kirwin, Inc., Washington, discussed "Art's for Sale's Sake" at the Advertising Federation of America's Eastern Conference of Women's Advertising Clubs. The Baltimore club participated in the panel discussion . . . Baltimore AD club recently heard Albert D. Hecht of Bill Sturm Studios, Inc. He talked on animation, illustrating his speech with clips, sample sketches . . . Member Al Severe's younger son Kenneth won an art coloring contest and \$10, giving \$3 of the prize money to the Hungarian Relief Fund at his school.

**Cleveland:** Milton Caniff addressed February meeting . . . Demonstrated and discussed creation of Steve Canyon and other characters.

**Milwaukee:** Club members were guests of Mueller Colorplate Co. where they toured the rotogravure and lithographic platemaking plant. Program chairman was Everett Edelman, Phillip Lithographing Co. . . . February speaker was Gordon Martin of Chicago, designer, typographer and vice president of the Society of Typographic Arts . . . New club members include Richard Butler and Gerald A. Mortimer of John Higgs Studios . . . Earl Holsen, Donald Slagle and Bernard Springhorn of Frank H. Bercker Studios . . . Karl O. Hennig, Eisenberg Studios . . . Richard Van Den Berg, Dimensional Products . . . and Glenn Sontag, Milprint.

**Montreal:** Recent guest speaker was Alfred Pinsky, art teacher and painter, who discussed the meaning and purpose of contemporary movements in art. He gave special consideration to contemporary art's influence on advertising art

... David Feist, chairman of the speakers committee, arranged the evening.

**Philadelphia:** W. Fred Clark introduced the following new members at recent meeting: Don Ebert, Sam Cooper, Porter Caldwell and Joe Frassetta of Kenyon Eckhardt; Carlo Ammirati of Snellenburgs; Adelaide and Vincent Faralli of ALFA Associates; Bill White of Schoettle Box; Gerry Cox and Mike Iaobucchi of Geare-Marston; Fred La-wall and Hugh Tate of Typo; Ed Kuzar of Kap Studios ... Philadelphia club was asked to help select winners in the Washington Art Directors Club show ... Fred Clark to appoint committee of selection judges ... Washington show chairmanship and his committee bringing pieces to Philadelphia for screening ... Leo Lionni a Philadelphia club speaker ... Joe Frassetta's family added new baby girl, Janice ... The announcement design by Kramer, Miller, Lomden and Glassman for the Fifth Annual Printing Week show won the Gold Medal Award for Best of the Year ... Other club members who won Gold Medals there: Joseph Gering, for designing the AD Certificate; John C. Bythrow, for Geare-Marston.

#### NAMTA to meet in Los Angeles

The National Art Materials Trade Association will hold their Seventh Annual Convention and Trade Show in Los Angeles May 3 to 6, at the Biltmore hotel. Nearly 100 exhibitors will devote booth space to aids for the nation's artists' materials dealers. Exhibits and meetings will be devoted to helping dealers to meet business problems, increase sales, expand markets. A retailers' clinic will be led by Harvey Flax and Allen Gardner. Further details are available from Leslie William Field, convention chairman, National Art Materials Trade Association, 2220 W. Seventh St., Los Angeles 57, Calif.

#### Inez McCombs exhibits at Lambertville

Bristol, Pa. artist Inez McCombs' watercolors on exhibit at Lambertville House gave the impression of oil technique. She uses opaque, or pen and ink, in long verticals which are based on forms and design in leaves, trees and vegetation. Her work has been on exhibit in New York, Philadelphia, New Hope and the Virgin Islands, where she lived for 10 years.



#### Clark Robinson joins McCann

Clark Robinson, formerly AD for Fuller, Smith & Ross, Cleveland, joined the Cleveland office of McCann-Erickson February 1. He replaces Clark Maddock who has become an AD in the Detroit office of Campbell-Ewald. Mr. Robinson is former president of the Art Directors Club of Cleveland and has won a number of awards for his work.

#### New silk screen movie

"Silk Screen—The Magic Medium" is a new film describing the screen process. It's in color, with sound, runs for 30 minutes, can be looked free. Contact Ralph Audrieth, Sinclair & Valentine, 611 W. 29th St., NYC.

#### Definitive work on Mondrian published

The life, work and influence of Piet Mondrian, creator of the Neo-Plasticism school of abstract art and perhaps the most important influence on modern and commercial artists, has been studied and collated by Michel Seuphor, published by Harry N. Abrams, Inc. at \$17.50. From now on, "Piet Mondrian," itself physically bearing Mondrian's design influence, is sure to be The book on the late Dutch painter. Noted French critic and writer Seuphor, close personal friend and the artist's champion, has most carefully examined all published and unpublished material on the painter. He has refuted many accepted theories of the artist as man and painter. A wealth of illustrations, more than 600, with 34 of them tipped-in color plates,

accompany the text.

Mondrian wrote extensively on his philosophy of art. One of his essays, in dialogue form, *Natural Reality and Abstract Reality*, is included. There are also bibliographies of Mondrian's writings and writings on Mondrian. A short (considering the material covered) piece by Georg Schmidt, director of the Museum of Art in Basle, Switzerland, studies Mondrian's stature today. The book is thoroughly annotated, contains important articles and comments on the artist, a classified illustrated catalog of his work, a list of all of his known works, a listing of full-size reproductions in color and where they can be obtained. The book contains an index of names. There is even a collection of Mondrian's signatures from paintings and letters, point up the development and changes in his career.



#### Stopper expressions tease reader

This page newspaper ad for Ohrbach's was run after a series of three three-column teasers employing, in each case, one of the panels showing model Nancy Berg with her exaggerated expressions translated into type above her head. A panel constituted whole of teaser ad, except for type line at bottom, "see it come true on Thursday at Ohrbach's." After the teasers appeared on Sunday, Monday, Tuesday, the full page was run on Wednesday announcing Thursday's sale. Type, as is usual with Doyle Dane Bernbach ads, plays a most important role in the page design. Century Schoolbook was used for head, written by William Bernbach. AD: Bob Gage. Photographer: Wingate Paine. Copy: Judith Protas.



#### Prestige ad for mass market

This very beautiful and fresh page ad for Fuller Fabrics' Scanlandia cottons employed Scandinavian travel poster design feeling to promote new line of cotton designs with Scandinavian feeling. Lettering of Scanlandia in blue, used as left-hand margin of design, was stenciled by artist Mike Miksche. Original art of this page was silk screened for posters, in 20 colors, for distribution to buyers. Colors and elements of the page were replicas of actual Fuller Scanlandia cottons. AD Alvin Chereskin of Hockaday Associates reports terrific response from those who got the posters—instead of displaying them in department stores, etc., as agency intended, recipients took them home for personal contemplation.

One interesting note: although Fuller Fabrics is a mass market house, about twice a year they like to do a prestige promotion with designs and advertising slanted to avant-garde market. This is a lark for all creative people concerned, establishes good feeling between house and buyers, personally, and does outstanding job for Fuller's public relations.

#### Art school to join university

Hartford Art School has joined Hillyer College and Hart College of Music in a plan to merge under the name of University of Hartford. Construction and new campus site are being developed and the first phase is expected to be completed by 1959. The art school has a present enrollment of about 300 students and is in its 79th year.

#### New show planned for art, photography, reproduction

A new business show for the creative advertising field, The Advertising Art, Photography and Modern Reproduction Show will run at New York's Biltmore Hotel March 26-28. It will feature approximately 65 exhibits and will offer a new look in exposition design, unusual peg-board, v-shaped and island display panel units. The show is being run by Advertising Trades Institute, sponsors of the Advertising Essentials and National Sales Aid Shows. Further information and tickets are available from ATI at 135 E. 39th St., NYC 16.

#### Wesley J. Loveman

Wesley J. Loveman, for 17 years AD with Geyer Advertising, died January 8th at the age of 46. Mr. Loveman was a vp at Geyer. He was born in Brooklyn, studied at Pratt Institute. He started his professional career with Tower Magazines and after several agency spots joined Geyer in 1940. He had been a vp since 1952 and was known for his posters and car card designs.

#### Animation advocated for industrial films

Noting the success of animation in TV, Shamus Culhane, president of Shamus Culhane Productions, observes that it is ideally suited for industrial films but in that field is practically "unrealized and undeveloped." Mr. Culhane, in addressing the Sales Promotion Executives Association in New York recently, blames the failure to make good use of animation in industrial films to misunderstanding and a lack of information about how animation can be used to put ideas across. He also criticized the practice of companies in contracting their films to "live" producers who often subcontract the animation. Direct contact between client and animation studio, it was suggested, would make for more dynamic and imaginative presentation.

#### Pratt-Contemporaries center announces board, faculty

The Pratt-Contemporaries Graphic Art Center, 1343-45 Third Avenue, NYC, will include the following on its faculty: Arthur Dehaies, Fritz Eichenberg, Margret Lowengrund, Seong Moy, Walter Rogalski, Arnold Singer, Will Barnet, Federico Castellon and Antonio Frasconi.

Advisory Board members include

Khosrov Ajootian, Una Johnson, Karl Kup, William S. Lieberman, Donald Oenslager, Gabor Peterdi, Theodore Guston, Dr. Francis H. Horn and the two directors, Margret Lowengrund and Fritz Eichenberg.

The new center springs from a \$50,000 grant made by the Humanities Division of the Rockefeller Foundation to Pratt Institute.

#### AIGA eyes six ADs

The March 27th session of the AIGA series of magazine clinics will feature six art directors at work at their own boards. Each will receive sealed envelopes containing the same material to layout before the audience which will move freely around the working ADs. The finished work will be exhibited and discussed. At the boards will be Leo Lionni (Fortune); Bradbury Thompson (Mademoiselle); Alan Hurlburt (Look); Charles Tudor (Life); Otto Storch (McCalls) and Bob Cato, (Robert W. Orr Associates). Mr. Cato is chairman of the clinic series. Members' admission is \$1.00, nonmembers \$1.50. Clinic will be at 20 W. 40th St., NYC.



#### "Tape book" A book produced on magnetic tape uses a 24-page booklet of illustrations and captions to accompany a five-inch reel. Booklet is packed on top of reel, shows through plastic container, thus serving as a cover. No label necessary. Title, All About Tape On Tape, appears on stylized design of tape coming from reel. Lettering is in reverse, Venus Bold Extended, on background of Boston Brown. Running time of "book" is one hour. Available two ways: a 3 3/4-inch per second version on a five-inch dual track and a 7-inch reel of 7 1/2-inch per second speed on dual track. Robert W. Lapham, AD at Tape Recording and Sound Salesman magazines, Severna Park, Md., designed cover. Author, Jack Bayha, is an audio engineer. Narration by Ed Conduit, radio-tv announcer. Livingston Electronics duplicated the tapes.

on tape



### Humorous art sells Life-Savers

The new lightly humorous campaign for Life-Savers in this case employs more copy than usual. The copy, in same light vein as art by Jan Balet explains picture. Design of page employs white space as principal foil, really, for highlighting of product picture in full color at lower right. Product also appears as integral part of art and copy, too, for effective, though different, sales message. Agency: Young & Rubicam. AD: Jack M. Anthony. Copy: William Lacey.



**Art & copy both by AD** Art Director Clark L. Robinson doubled as both designer and writer of this ad which was planned for multiple use—to plug various uses for client

Diamond Chemicals. Agency: Fuller & Smith & Ross, Cleveland. Robinson, at the time this ad was done, was with FSR. He has now changed to McCann-Erickson, Cleveland office. Model Susy Parker is posed beneath poster of her in similar situation. Original lettering of poster was blocked out to permit lettering of theme of this ad, "Rayon goes places!" Client makes caustic soda which helps make rayon for various uses. Rayon in auto tires and dress material is promoted in ad. Photographer Richard Avedon shot the scene in Las Vegas.

### Looking for something gnu?

Alltime Animals Agency can supply ADs with a wide variety of domestic, farm and unusual animals for print or television. Two days' notice is required for most animals. Allow three days' notice for kangaroo, llama, sloth, potto, porcupine, chimpanzee, pony, horse, orangutan. A qualified handler goes with animal. College trained zoologist Ruth Manecke heads the agency. She has had a tv show over the past three years, has her own zoo in Westchester, has had several years' experience with the Bronx Zoo.

For details, contact Alltime Animals Agency, 550 Fifth Ave., New York 36, CI 7-2550.

### Delaware Club holds third annual show

The Third Annual Exhibit of Advertising, Editorial Art and Design, sponsored by the Advertising-Graphic Arts Club of Delaware Valley, was held during National Advertising Week, Feb. 11-16, at the School of Industrial Arts Gallery, Trenton, N. J. Show material came from Delaware ADs, artists, photographers, advertising managers and allied organizations in the area which helped produce advertising or editorial art, including television commercials.

Vincent Ceglia, exhibition chairman, stated purpose of the show was to give the public a better understanding of how advertising art is prepared and reproduced.

### Painting-of-the-year show to be in Atlanta May 19-June 2

Atlanta Paper Company's Third Annual Painting of the Year art competition and exhibit for southern artists will be held in Atlanta May 19 to June 2 in the galleries of the Atlanta Art Association. Three cash prizes will be awarded, two of them carrying purchase rights. First purchase prize will be

\$1000. Second purchase prize will be \$750. Third prize, \$200, will not carry purchase rights. Honorable mentions will also be named by the jury.

Jury members, appointed by Arthur I. Harris, chairman the board, Atlanta Paper Co., are Richard Lahey, artist and principal of the Corcoran School of Art, Washington, D. C.; Andrew Ritchie, director of the department of painting and sculpture of the Museum of Modern Art, New York; and Franklin Watts, artist and painting instructor, Pennsylvania Academy of the Fine Arts, Philadelphia.

Prospectus form and instructions for entry are obtainable from Painting of the Year, P. O. Box 4417, Atlanta 2, Ga.



### Joachim Schultz holds first show

The first one-man show by Joachim M. Schultz, president of Delta Brush Mfg. Co., is now on exhibit at Wellons Gallery, 17 E. 64 St., until March 23. Schultz specializes in Old Testament subjects. The show will include selections from the artist's unique project—a series of oil paintings begun in 1952 and devoted exclusively to biblical subjects.

### Photographic exposition set for Washington

The International Photographic Exposition will be held in Washington, D. C. March 22 through March 31, with the period from Monday, March 25, through Friday afternoon, March 29 to be devoted to the trade and professional photographic people during the day, attendance of consumers at night.

The exposition marks the first time in this country that most of the world's great leaders in photography will assemble in one place. More than 25,000 trade and professional photography people and 200,000 buyers are expected to attend the exhibition which will be held in the National Guard Armory. Most photography trade associations are participating.

## Tax deferments on pension plans for self-employed defeated

Bills that would permit self-employed people and employed people not covered by company retirement plans to enjoy a tax break similar to that afforded employees in employer-financed retirement plans are still being defeated in Congress.

Many art directors, artists and photographers fall into the above categories and would benefit from passage of such a bill.

The bills would permit employees to exclude from their gross income, up to specified limits, sums invested in a restricted retirement plan. The tax savings would thus enable and encourage such employees and self-employed people to invest in a restricted retirement fund and would give them similar tax advantages to those enjoyed by employees covered in the employer sponsored plans.

Actually, the tax is not avoided but postponed until the fund benefits are drawn. There is a probability that, due to decreased income at retirement age, less taxes would be paid and thus an actual tax savings as well as a tax postponement could be realized.

These bills have been defeated largely due to opposition by the Treasury Department which cited current potential revenue losses of up to \$3.4 billion annually and a probable actual loss of about \$1 billion.

Insurance companies also opposed these bills on the grounds that they excluded insurance policies as part of the restricted retirement plan.

Many groups, speaking for engineers, dentists, doctors, and other categories of concerned people spoke in behalf of the bill. Although the American Institute of Architects and the Society of Industrial Designers both urged passage of the bill, there was no support for it from organizations representing art directors, artists, or photographers. Both the National Association of Manufacturers and the Chamber of Commerce expressed sympathy with the objectives of the bills but opposed their passage.

Although the bills are presently defeated, this is not the end of the battle for their enactment. Persons interested in their passage might contact, individually or through their clubs or professional organizations, their congressmen. The bills are under the jurisdiction of the Committee on Ways and Means. Proponents of the bills included congressman Eugene J. Keogh (N.Y.), and Thomas A. Jenkins (Ohio).

## The inaugural program . . . uninspired and noncontemporary

Certainly to any American, regardless of political creed, the inauguration of a president is an event of deep inspiration. It seems inappropriate that the keepsake of the occasion, the official program, should be visually uninspired and pedestrian in appearance. But, in the opinion of many qualified to judge, this is the case.

There is no lack of talent available—in the country or in Washington, D. C. art circles. Root of the trouble seems to be the "committee approach"—unpaid volunteers with the best of sentiments and intentions but with little or no advanced knowledge of graphics.

Even though the program committee included some agency men, the visual aspects of the program left much to be desired. This is all too often the case with government work and in the case of mementos of great occasions the failure to capture the spirit of the event and properly preserve it is a national loss. Here are some pages from the program. Judge for yourself. Program is in gold, blue and black. 175,000 copies were printed. Price is \$1.



## Town Journal shuts shop

The February issue of Town Journal marked that publication's last appearance. Richard Babcock, president of Farm Journal, Inc., which published Town Journal, announced TJ just couldn't wait for advertising, which was growing in volume, to wax fat enough to overcome initial losses. The journal was four years old when it died. Babcock said that TJ faced three more years of "heavy investment before the break-even point."

TJ thus joins the growing family of magazines which recently shut up shop, most recent of which were the Crowell-Collier three publications. TJ's reasons for closing: Rising production costs. Competitive media. Too slowly growing list of advertisers.

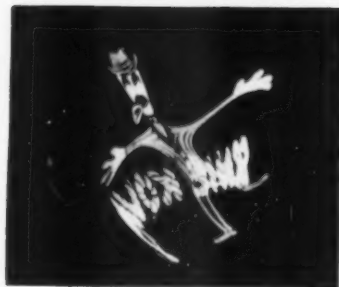
## Art film festival at Metropolitan

The Third International Art Film Festival in America will be held at the Metropolitan Museum of Art, Grace Rainey Rogers auditorium, April 26-28. The festival will include four film showings of more than 30 new films on art

from all over the world, and four conference meetings on problems of production, distribution and utilization of films on art and other special events. Registration fee, \$3.50. The American Federation of Arts and the College Art Association are sponsoring the festival.

## C-C management committee studying employee settlement

A Crowell-Collier management committee of three are studying the plan of Woman's Home Companion and Collier's employee negotiation committee which requested a severance settlement based on that given to former employees of C-C's American magazine. The management committee members are Paul Smith, president, editor in chief and chairman of the board; Vance Johnson, vice president and general manager; and Carl Chandler, a director. If the three men decide to accept the employees' demands, they will then lay the plan before the board of directors. WHC and Collier employees, through their negotiation committee members Eugene Rachlis, Theodore White and Pen Kimball had asked for a leave settlement consisting of two weeks' pay plus payments based upon length of employment for each employee.



### New live animation technique demonstration

Viewers of the Ernie Kovacs

color show on NBC Jan. 19 saw the first major use of Mobilux, live animation performed by operators, called Lumists, playing light controlling instruments. Mobilux, conceived by John Hoppe, has been developed over the past five years in stage television and film work abroad, and film tv in the United States. Mobilux has been used successfully in live tv and film, black and white and color, on front and rear projection, small or large screen, abstract or representational, straight, supered, masked and matted. Film work can be delivered in much shorter time than cell animation, including overlap on live action. Mobilux cost is competitive with regular animation.

The flotation of type and figure shown here begins with Ernie Kovacs' name plainly legible underneath the figure. Then the first two letters and the last two letters change dimension and shape. Third shot shows last name accordion-squeezed after legible first name. Fourth in sequence has name reversed and beginning to encircle the figure. Sy Friedman took the photographs for Art Direction.

Mobilux is sold live and on films by the Mobilux Lumia Co., 54 E. 89 St., New York. Commercial and industrial films are sold by Robert Davis Associates, Inc., 21 E. 63 St., New York.

### Hess Brothers' Awards for Design Versatility

A design contest for multiple-use products in eight different fields has been announced by Hess Brothers, the Allentown, Pa. department store. Awards will be made on the basis of nominations by consumer and trade papers, buying offices, inventors, manufacturers. A judging committee will be formed to select

award-winning designs. These will be announced at an affair to be held late this month or in April at the Waldorf.

No gadgets are eligible. Entries may come from one-man studios as well as from large manufacturers. Previous winners have included such items as a tie that buttons down and serves tie clip's function, a combination handbag-parakeet cage, a woman's suit that could be transformed into several costumes.

Further information from Hess Brothers Versatility Committee, 152 W. 42 St., New York 36, Wisconsin 7-9715.



### The Garrett Orrs hold joint art show

Garrett Orr, associate AD at Outdoor Advertising, Inc., and his wife Elinor had a dual art show at Mountain Lakes, N. J. high school. The exhibit was sponsored by the Mountain Lakes Symphony Society. Orr has exhibited his work at the National Water Color Society, and at the Art Directors Club of New York.



### LaDriere retires

Walter E. LaDriere is closing almost 30 years' association with Detroit's LaDriere Studios Inc. As of February 8 he retired from the company. He and Mrs. LaDriere will move to California. Mr. LaDriere was chairman of the board and has been associated with the studio since his brother, the late Claude LaDriere, founded it in 1928. In 1950 he succeeded another brother, the late Loyd LaDriere as company president and has been board chairman since 1955. It was during his tenure as president that the firm completed its transition to full employee ownership.

## N.Y. State unemployment insurance now covers 2-employee firms

Artists, designers, photographers who operate small businesses are urged to find out immediately how a recent amendment to the New York State Unemployment Insurance Law may affect them.

The amendment says that any firm which had two employees on January 1, 1957, or any firm putting on a second man for even a day thereafter, is subject to the Law and must pay taxes and fulfill other responsibilities.

This extension of unemployment insurance coverage is the second step in a program that last year brought employers of three persons on any day into the system.

Many of you who have two employees will be receiving notice of your liability from the State any day now. However, since the State's record of two-employee firms is not complete, some of you will not receive notice. *This does not absolve you from liability however.* It can be very costly for you if your liability goes undetected. If you think you are subject but haven't received notice by now, write to the State Division of Employment immediately and advise them of your status. The address to write to is:

Unemployment Insurance Accounts  
Bureau  
Division of Employment  
New York State Department of Labor  
800 North Pearl Street  
Albany 1, New York

Failure to pay unemployment insurance taxes when they are due can be an expensive proposition. A delinquent firm must make up all back payments due from the day it became liable *plus* interest on that unpaid amount at nine percent a year.

There are other pitfalls too for the employer who isn't fully acquainted with his responsibilities under the Law. For example, it's important to know in advance what's expected of you when a former employee files a claim for unemployment insurance and names you as one of his employers.

You will also want to know when your taxes are due and, most important of all, how much you will actually be required to pay.

If you want more information about the Unemployment Insurance Law, write to the Public Relations Office of the Division of Employment at 500 Eighth Avenue in New York City for a free question and answer booklet and the Division's Handbook for Employers.

## DAI seminar on selling freelance work

Second in the Director's Art Institute series of seminars for artists will be concerned with Methods of Selling Freelance Work — Using Advertising and Direct Mail. It will be held at Freedom House, Wendell Willkie Memorial Building, 20 W. 40 St., March 19, from 1 to 4 p.m. Speakers' panel will include agent Estelle Mandel, artist Walter Kumme and Don Barron, publisher of Art Direction.

A third seminar, to be on Successful Business Relationships in the Field of Commercial Art (and how to Maintain Them) will be held at the Architectural League, 115 E. 40 St., April 18, from 1 to 4 p.m. Featured speakers will include Jack Jamison, who has been chairman of the Joint Ethics Committee for many years; new JEC chairman Tran Mawicke; AD Hoyt Howard, who also owns a studio service; Bud Norton, agent and studio owner. Jamison and Mawicke will discuss operations of JEC. Howard and Norton will discuss pricing, commissions, studio policies, role of the agent, etc.

First of the DAI seminars, held Feb. 26, covered How to Make Up and Sell a Freelance Portfolio Efficiently. Speakers included Bill Riemers, Young and Rubicam art buyer, and Eric Simonsen, agent. Cost of the seminars: DAI members, series: \$20, or \$7.50 for a single session. Nonmembers: \$30, series, and \$12.50 for single session. Further details from the institute at PL 5-7021, or write 120 E. 56 St.

## New Kodak paper speeds news color processing

News photography's first major use of color negative film with a new, experimental Eastman Kodak photographic paper, cut by half the usual time required to process color photographs for newspapers. United Press News pictures pioneered in the field while covering the Presidential Inauguration. UPN completed processing of color photographs within two hours after undeveloped films were received at the photo labs. Usual time is four hours.

Kodak's new panchromatic paper, responsible for the cut in processing time, is sensitive to all colors and when used with color negatives eliminates several steps in the experimental stage, is said to have excellent and uniform tri-color sensitivity characteristics to provide an equal degree of contrast in each resulting print. The paper has a waterproof base so that the prints will not change size. The cuts produced from them will print colors in accurate register.



**O. S. Tyson names Santi vp**

AD Aldo L. Santi, who has been with O. S. Tyson and Company, Inc., for 14 years, has been appointed a vice president of the organization. He will continue as art director. Before joining Tyson, he had been with W. H. Lackie Co. art service, a designer with Acme Reytrim Co., and an artist at James Gray, Inc., printers. Santi studied art in Italy and at the National Academy of Design, Pratt Institute, and Da Vinci Art School.

## Business practices course offered at Pratt

Something new in art education is being tried out at the Evening Art School of Pratt Institute—a course on business practices in commercial art.

Having its first run in the current Spring term, this 16-session course will cover the relation between artists and clients, pricing of work, elementary accounting and cost analysis, professional ethics, legal problems facing the artist or AD, salaries and wages, job hunting, art buying, working with representatives, studio organization and traffic control, taxes, among other subjects.

The course is being managed by Edward Gottschall, editor of Art Direction magazine, and will feature eight guest specialists: Hy Radin (Gussin-Radin), Charles Hauk (Chartmakers), Paul Morris (Young & Rubicam), Hy Abbott (representative), Lester Rossin (Lester Rossin Associates), Jerry Fields (Jobs Unlimited), Bert Littman (Palmer & Littman) and Maxwell Livshin (tax expert).



**NY AD annual** The 35th Annual of Advertising and Editorial Art and Design 1956 is now ready for distribution. Cover design shown here is by George Giusti who also did the format. Cover is in black (the triangle), yellow, and white background. The use of color stock in either of two colors, flame orange and dark yellow, and combinations of the two colors, brighten the book. The color stock is used to open the various sections of the book. Use of type in extra large sizes on the color stock provides design interest. The large type carries quotes from leading figures in commercial design, the advertising world. A section of full-color plates is included. Humorous "inside" cartoons by Jack Sidebotham are used for lightening effect to open each of the sections. Sidebotham also contributed a two-page spread of egg-head cartoons of leading men heard at the First Visual Communications Conference.

In all, 527 illustrations are included and a condensation of papers given at Conference. John Skolnick, chairman of the AD Annual committee, directed the layout and design of the book. Top designers who planned and did layouts for each of the sections were Ira Herick, William Brockmeier, Carol Cobbedick, David Davidian, Alberto Gvasci, Herbert Roan, Salvatore Taibbi. A general index classifies pieces shown, according to art directors and designers; artists and photographers; agencies, publishers, television producers and directors; advertisers and publications.

Book is published by Farrar, Straus and Cudahy at \$12.50, comes in acetate dust wrapper.

## TDC visual forum

First of the Type Directors Club's 1957 visual form series will be held March 12, 7 p.m., at the Hotel Shelton, E. 49 St. and Lexington Ave. The series will consist of five Tuesday evening meetings at same place, time. Typographic Design Currents will be discussed by panelists Milton Zudeck, McCann-Erickson, Inc.; Louis Dorfman, CBS Radio; Aaron Burns, The Composing Room; and Edward Gottschall, editor of Art Direction. The relationship between sales and management thinking and design trends will be explored.

March 19, the second evening in the series, will be devoted to What's New in Points of View. Four speakers will demonstrate how typographic layout problems are handled through different approaches and points of view. The four panels panelists: Frank E. Powers, J. Walter Thompson; Gustave L. Saelens, Geyer Advertising; William A. Streever, Kenyon & Eckhardt; Francis Monaco, Kudner Agency.

What's New in Book and Editorial Typography will be the subject of the third meeting, March 26. This evening will feature new typefaces of leading makers, and new developments in photographic typesetting. Speakers: William Gleason, Colonial Press; James Secrest, Marshall-New York; George Morrison, Typo Photo-Composition. April 2 the subject will be What's New in Book and Editorial Typography. Eugene Ettenberg, The Gallery Press; Gerald Gross, Harcourt, Brace & Co.; and Edmond C. Arnold Linotype News, will discuss the topic.

Fifth and last of the meetings, April 9, will be devoted to the Third Annual TDC Awards Exhibit. There will be a slide presentation and exhibit of the outstanding typographically designed material in 1956. Mahlon A. Cline, instructor and designer, will be chairman of the evening. The awards jury members are Freeman Crow, Tri-Arts Press; Aaron Burns; Herbert Roan, Dolmatch, Roan & Co.; Arthur B. Lee, Arthur B. Lee & Associates; Alexander Nesbitt, instructor and designer; Glenn Foss, Advertising Agencies Service Co.; and Edward Gottschall.

Admission to the series is \$12, or \$3 for single sessions, payable at the door.

## Summer scholarships offered at New Hope

The New Hope Fine Arts Workshop in Bucks County, Pa. has announced three tuition-free art scholarships will be offered this summer. Scholarship winners will be selected by a jury of na-

tionally known artists who will base their selections on work submitted by students, age 15-25. Entry deadline is March 15. Application blanks from Mrs. Dorothy Barenkopf, director, New Hope Fine Arts Workshop, 413 Glen Echo Road, Philadelphia, Pa. The scholarships are offered by Ted Stark, Bucks County realtor.

## Weeklies grow fastest

Time magazine reports weekly newspapers are the fastest growing publications in the United States. Weekly Newspaper Representatives, Inc., reported that 8478 weeklies last year totaled 18,529,199 in paid circulation. This is a 6.5 increase over 1955. Dailies gained only about 2 percent, it was estimated. Weeklies' advertising gained by 1.2 percent to reach \$112 million, a record. But in this 1.2 percent overall advertising gain, include a 30 percent rise in national advertising (since 1954), which accounts for \$25 million of the \$112 million total. Contrast dailies' gain of only 10 percent in national ads.

## Eastman joins discount trend

The decision of Eastman Kodak Co. to end their 19-year-old fair trade agreements was expected by some although a surprise to most photographic retailers, manufacturers, and processors. The U. S. Supreme Court had set the pattern when in the McKesson & Robbins case, it prohibited a company which functions as a manufacturer and wholesaler from making fair trade agreements with retail outlets. Many other manufacturers in the field, who have been using fair trade price policies, announced they would not follow Eastman's action.

## Tv sponsors trying for discounts

A current trend in television advertisers requests for discounts, co-sponsors, and other relief from contracts may be the results of other trends: rising costs, the use of multiple shows, over-buying by advertisers who find themselves in marketing difficulties, more attention to marketing flexibility. NBC and CBS find themselves with a growing list of sponsors who want to cancel contracts before expiration date, or, if contract is on weekly basis, to use alternate week time slots.

Each of the networks has about half a dozen requests on file for some adjustment. Several other requests have al-

The alternate week schedule seems to be gaining favor with advertisers who feel that tv risks can be handled better if shows' time periods are extended. One way to handle advertisers' requests may be for networks asking for relief, too, from talent demands.

George Smith, for the past 10 years AD of McGraw-Hill's Factory Management & Maintenance magazine, died of a heart ailment January 29. A member of the New York AD club, he had been on the Research Committee.

80 heartwarming moments...

Yours in every cup  
of hearty White Rose Tea,  
the warm glow of  
pleasure and relaxation,  
the every day magic  
that heartens meal times  
and brings unforgettable  
moments to any hour,  
anytime.



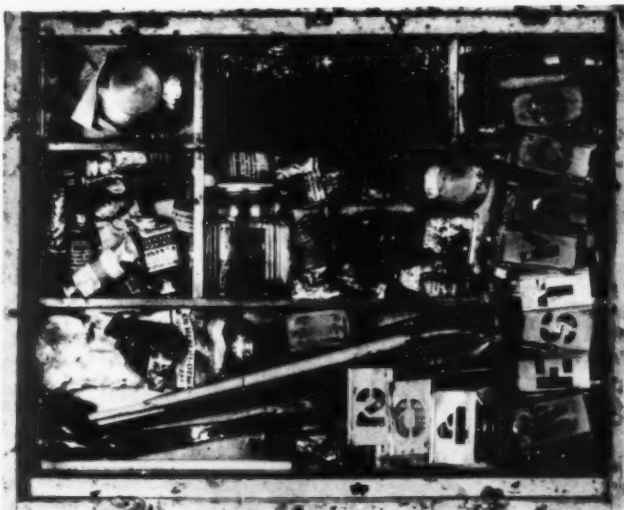
Full brew bags expand to give you all the flavor for rich, reawakening taste, for glowing color and for fragrance that tempers and tempers again—pick White Rose, the Tea-Offic Tea.

A series of differing photographs, all with a warm human interest theme, accompanies same copy in same layout for a strong recognition campaign in the new White Rose Tea



**"No-model" wears Viyella caps** When photographer Gene Friduss got an assignment to show Hathaway's Viyella caps, but not on models, he used this novel way to show off product in use. A sculptor in his spare time, Friduss modeled a clay head which could be transformed into several personalities (to fit different caps). Glossies were made of the capped heads for distribution to dealers. Friduss' assignment came from AD Ray Pederson, then at Ogilvy, Benson & Mather and now at Young & Rubicam, Los Angeles.

**Imaginative art plus new type technique** Beautiful color imaginatively used in striking designs and photography, plus the use of a new lettering technique, feature West Virginia Pulp and Paper Company's house organ, Westvaco Inspirations 204. Bradbury Thompson designed the book. Type used in heads and on the cover is fundamentally art store stencils. The stencils themselves appear on the cover. Photolettering, Inc., following Thompson's suggestion, made up a new alphabet using film negatives made from photograms of the art store stencils. This alphabet is used in page heads throughout this issue of Westvaco Inspirations. This is cover art by Rolf Tietgens.



By Carl Metash



## UNIFORM GRAVURE QUALITY

*is approaching as McCorquodale-Gresham process and Rotofilm offer more detail separation, greater tonal range, and reproduction uniformity for duplicate positives*

Carl Metash, Director of Production, has been with PARADE about five years. Except for a brief interruption when he saw service as a Reserve Officer during World War II, he has spent the better part of his working career in Gravure.

Carl is considered by Gravure men to be one of the leading authorities in roto-gravure in the United States. He is currently 2nd Vice-President of Gravure Research, Inc., Chairman of the Technical Advisory Committee, Member of the Steering Committee, and Chairman of the Pressroom Committee of Gravure Technical Association. At PARADE, Carl is responsible for production costs, operations of the Philadelphia plant, and for the reproduction quality of all printings. He is concerned also with gravure methods and technical improvement of the process.

From an artistic point of view, the old photogelatin process is the finest reproduction process in existence. Since it uses no screen whatsoever, it produces photographic, continuous tone copy of an original; facsimiles to the minutest brush stroke of an oil painting. This process still is being used to reproduce very small quantities of art prints—reproductions of the old masters. But it is costly, slow, meticulous. Above all, it does not lend itself to mass production. Beyond 100 copies, quality and printing plate begin to deteriorate rapidly.

It may seem strange to introduce the McCorquodale-Gresham process with a eulogy of the photogelatin process. However, without a perspective of basic concepts of reproduction, the Gresham process loses significance.

In Europe, the "conventional" gravure process was the answer to the mass production deficiencies of the photogelatin process. Gravure substitutes durable copper for the soft, non-durable gelatin emulsion of the photogelatin process. But in order to make hard, inflexible copper transfer ink like absorbent gelatin, the idea of superimposing a fine line screen (from 150-300 lines per square inch) over the continuous tone image had to be introduced. This screen creates a fine network of uniformly spaced walls that enclose ink cups or cells of equal surface area but of varying depths to produce the final image.

All this is done without appreciable loss of the photographic, continuous tone effect of the photogelatin process! The screen is obliterated almost entirely because of low viscosity of gravure ink. The volume of ink transferred to the paper is comparable to that of photogelatin and gives gravure the rich look that no other process can achieve.

Thus "conventional" gravure was and still is being used in Europe very extensively for highest quality demands. By using high grade paper and inks; with careful, meticulous craftsmanship on slow web fed or sheet fed presses, first rate quality is attained.

However, "mass" printing in Europe means from 20,000 to 100,000 copies—more recently, in isolated instances, 500,000 or even a million copies. Original art work is chosen carefully, the time element is considered immaterial, craftsmanship is meticulous and low priced. Conservation of materials still is more important in Europe than labor savings! Above all, Europe has no national ad-

vertising problem where a given ad appears in a London, Paris or Hamburg publication and must look alike in all three places—no pressing need for standardization of production!

In the United States and more recently in Europe the use of gravure serves quite a different purpose. It is a low cost, mass market method. Poorer inks and stocks (in many instances newsprint) are used. "Closing dates" are short. High speed, large volume production and low cost is a must. Ten million circulation runs must be turned out every week, 52 times a year!

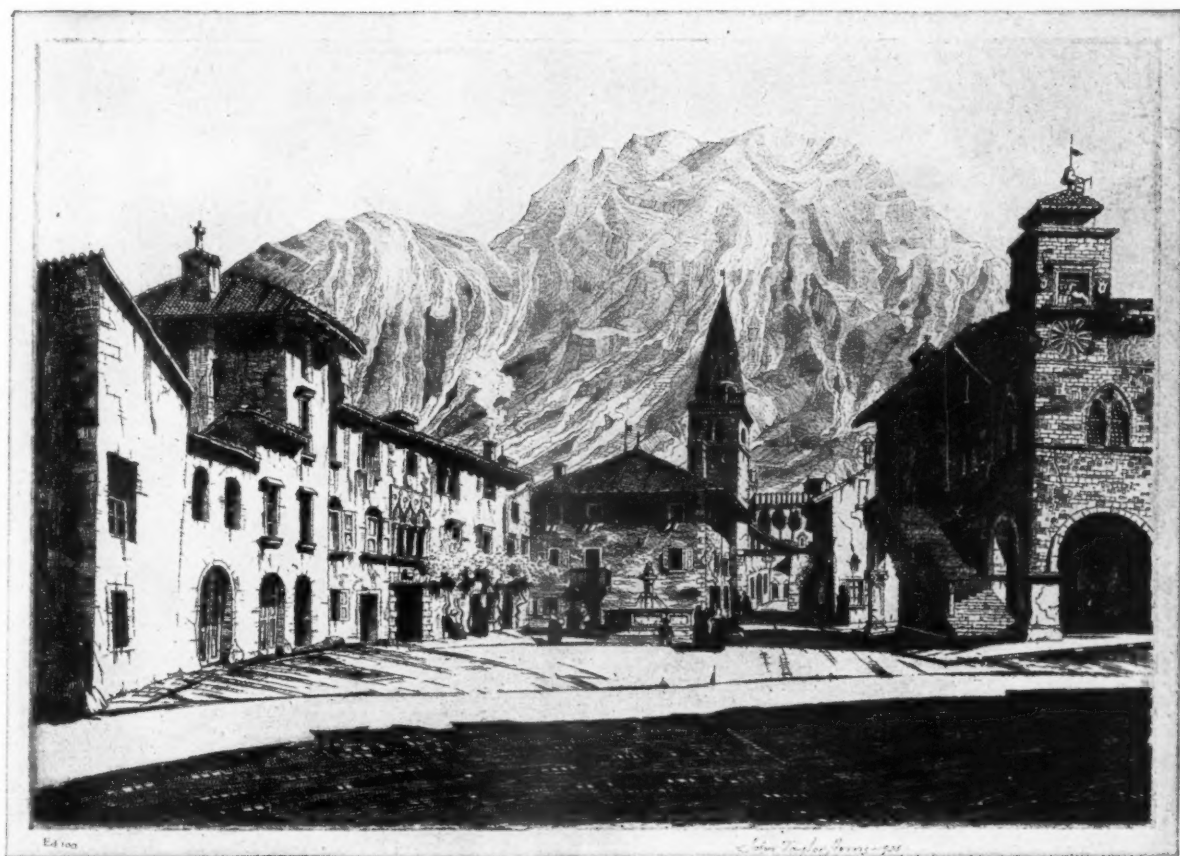
American engineers solved part of the production problem. High speed presses that deliver up to 40,000 copies per hour, fast-drying inks, high speed folding and stitching equipment, electronic register devices, automatic pasters was their answer.

But the "conventional" gravure engraving process could not keep in step! Despite its continuous tone, photographic quality, it had several severe handicaps. It could not be duplicated easily, tone control of light tints was critical and too variable. Plate corrections were unpredictable and in some cases impossible. The eye of the advertiser and the reader was not attuned to the photographic "look" of gravure. They preferred the familiar "sharp" look of letterpress magazine reproduction—and with some justification. On a soft, poor grade of stock, conventional gravure easily can look mushy.

In 1938 Arthur Dultgen of the New York Sunday News met the challenge. He developed a combination halftone and continuous tone process—eliminating the culprit, the uniform, continuous,

# Cortlea Text and Cover

*A gently felted, softly textured paper in bright, natural white and seven refreshing colors. Distinctive deckle edge in text and matching cover to complement the finest printing—letterpress and offset.*



● PIAZZA, VENZONE, AN ETCHING BY JOHN TAYLOR ARMS

*Mohawk Paper Mills*

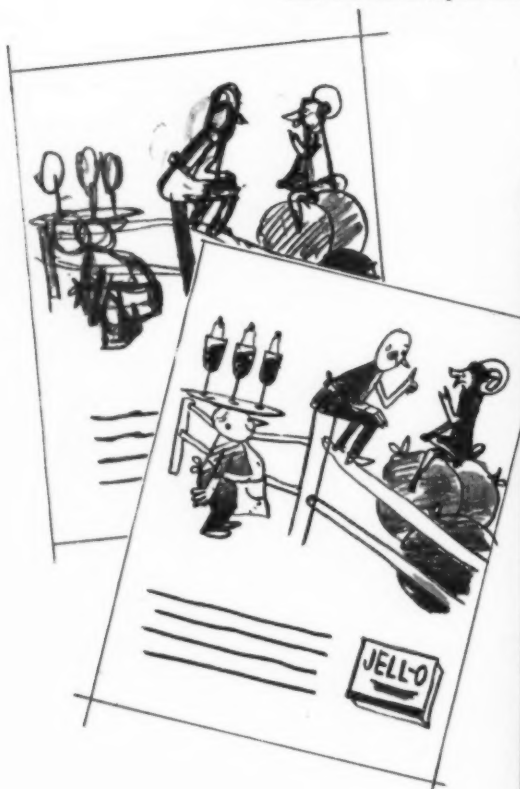
# RENDERING TECHNIQUES...

No. 1 of a series by the

## JELL-O layout by MAISON CLARKE

Art Director, Young & Rubicam

JELL-O's award-winning "Mother Goose campaign" is well represented in the Art Directors Club of New York *Annual*. The ad shown here will run in April. Here's how Y & R's Mais Clarke did the layout.



"Experiment? Sure we do," says Mais. "I do dozens of these 'thumbnails.' The writer brings in 5 or 6 versions of the verse. I pick the one that'll be best to illustrate—the one that best retains the 'feel' of previous ads in the campaign. Then I start sketching. I work very fast at this stage—take as little as 4 minutes apiece on these sketches. The pencil I use is an Eagle TURQUOISE. It's smooth and easy-flowing and holds a sharp point. Which is fine with me—I don't like to stop and sharpen my pencil in the middle of a layout, or even *between* layouts!"



"Here I did away with the fence, because the guy in the middle is supposed to be a dignified butler type, and perching him on a fence cuts down on his dignity. Also, cutting out the fence gives me more room for the guy with the Jell-O. Now the elements are situated about right—this is close to what my final rough will look like. Mistakes? Bound to happen when you work fast—but TURQUOISE CLEAN-TEX Erasers wipe 'em out without a trace!"

Most experts use

# by the EAGLE PENCIL COMPANY



"Baa, baa, Black Sheep, have you any wool?"  
 "Yes, sir, yes, sir - three bags full!  
 I'd trade them for Jell-O in the new flavors three.\*  
 Deep, dark delicious treats for deep, dark me!"

\*New Black Cherry, New Black Raspberry, New Grape

COPR. 1957, GENERAL FOODS CORP.

"Now comes color—for me it's Eagle PRISMACOLOR. It comes in 60 colors—all I could ever use. They're fast to work with—you do broad strokes and fine lines with the same pencil. They never smudge. They blend beautifully—look at the Jell-O in this layout. (One good trick, by the way, is to blend your colors with rubber cement thinner.) Now here's a preview of the finished ad (right). It runs in April."



use <sup>®</sup> EAGLE most often

overall fine screen. Since the gravure process needs some kind of screen to mechanically control the amount of ink printed on the paper, he conceived the unique idea of substituting a halftone screen image for the overall continuous screen. This halftone screen supports each tone value of a continuous tone picture or positive with a corresponding size halftone dot. A very light tone is matched by a very small, relatively deep dot and a large surrounding screen wall surface; a dark tone is matched by a large, much deeper dot and smaller surrounding screen wall surface. Yet in no case is the halftone screen wall as thin as the old uniform screen wall.

The Dultgen process seemed to be the answer to the objectionable features of the "conventional" process. Light tone values were produced by a small, controllable, deep well of ink. Ink was transferred to the paper more smoothly. Plates could be corrected more easily and would stand up better to the pounding of long press runs. The color picture or positive could be reproduced more exactly by any number of printers. The advertiser not only gained uniformity but also more of a sharp halftone "look". Yet richness of quality was not sacrificed materially.

The war deferred further technical progress. At the same time the demand and use of gravure sky-rocketed. The national mass market expanded. Quality demands were postponed until after the big war.

Then "the war was really over". Everyone took a critical look at the performance record of the Dultgen process. It did not duplicate as well from plant to plant as it theoretically should have. It did not print as smoothly as it should have. What was wrong?

Much time and effort was spent to find the answer. Finally one fact emerged. The Dultgen halftone dot was a soft dot. And this soft dot created non-uniform results. Each dot, instead of being a hard, uniform dot, really was a hard dot with a soft "fringe" around it. This soft fringe caused most of the trouble. First of all it was very difficult to make exact duplicate sets of halftone positives whose dots had the same amount of fringe and had to be supplied to 15 and more different plants. Secondly, even with a given

amount of fringe per dot, the fringe could not be etched to the same degree on duplicate sets of cylinders.

Once this basic fact had been established, a search was made for a method to produce a hard, uniform dot more exactly and economically. The Dultgen specifications for making a negative from which a suitable screen positive could be made did not meet technical and economical requirements.

#### the hard dot solution

That's where Gresham came in! He not only discovered an economical way for producing and duplicating a hard dot positive but also increased the tonal range of the positive and retained more detail separation of the image throughout. Thus his method is basically an improvement of Dultgen's basic idea of a separate halftone and continuous tone positive to produce an etched image on the copper plate or cylinder.

Gresham positives are produced in this manner. A set of normal continuous tone separation negatives is made from original copy—the tonal range of the negatives being far less critical than a set of Dultgen negatives. The negatives are color corrected. Then a set of continuous tone positives is made and color corrected further. If a page is to be photocomposed, with more than one color picture on the page, all the various sets of continuous tone positives are stripped together. Now to the real improvement. A hard dot, halftone set of positives is made directly from the photocomposed positives by means of a dye coupled reversal process! This is a distinct advantage over the Dultgen process, since a photocomposed continuous tone positive can be "reversed" in one operation and not subject by subject as in the Dultgen process. And there you have it—a continuous tone and *hard dot* halftone positive—the answer to duplicating more precisely plus an improvement in detail and tonal range of the etched image plus better ink transfer on the paper.

Despite all the processing advantages of the Gresham process, it should be kept in mind that its chief advantage lies in being able to produce and duplicate a "hard dot" halftone positive that was necessary to meet the uniformity demand of the advertiser.

Besides the soft dot culprit, there was still another bugaboo that stymied uniformity. Carbon Tissue.

In order to etch the superimposed halftone and continuous tone image on a copper cylinder or plate, the gravure process uses a transfer medium called carbon tissue. It consists of a paper backed, pigmented, gelatine emulsion. The photographic positive image is printed (photomechanically) on this tissue. The tissue, in turn, is squeezed on to the copper cylinder. The paper backing, which merely serves as a carrier for the gelatin emulsion, is stripped off the printed gelatin, developed out and dried, and finally we have a "resist" to the etchant to reproduce the picture image on the cylinder.

It is this fickle gelatin transfer medium, carbon tissue, that caused considerable research in order to stabilize it. Although the gravure industry in conjunction with research organizations has done a remarkable job of standardizing operational techniques to control the variables of carbon tissue, the Dupont Corporation proceeded to engineer a different transfer medium—so called "rotofilm". Although rotofilm still uses a gelatin matrix, this material appears to have several advantages. It uses a stable plastic backing instead of paper—insuring better image stability in exact size or register. It uses a silver sensitizer instead of relatively slow acting bichromate. It produces a stable fixed image—a very necessary link to transfer the stabilized Gresham process to the cylinder as an etchant resist.

As it happens, the Gresham process lends itself admirably to produce a stable, hard dot "resist" together with Dupont rotofilm. Furthermore, by accident and not design, this combination also produces a smooth, clean ink well that cannot be obtained with carbon tissue.

Thus the Gresham process may prove to be the final answer to the deficiencies of the Dultgen process. Although all the mechanical details of using the Gresham process economically with rotofilm have not been proved, it shows great promise of being the answer for uniform quality gravure reproduction and smooth high speed production printing for some years to come. ●

## 10th NSAD AWARD NOMINEES



*The winner of this year's NSAD award will be the 10th to receive the brass-and-wood t-square, emblematic of the profession's high regard for his work as an art director and his contributions to the field of visual communications. The honor is particularly great because it is based on a vote of fellow ADs who know top performance when they see it. It is a coast-to-coast vote, since more than 2500 NSAD members in the United States and Canada are eligible to vote. The award itself is a reminder to the rest of the advertising and publishing world that great work is done by art directors.*

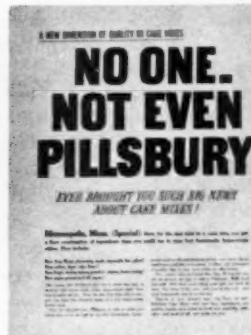
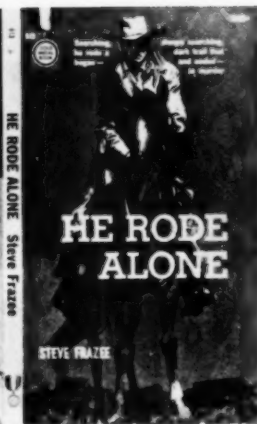


*To help all NSADers vote, Art Direction presents the following thumbnail biographies of this year's candidates with a few selections from their current work. Ten men were nominated for the NSAD award by the 23 member clubs. Actual voting will be on ballots being distributed by the NSAD to member clubs. To help make this award fully meaningful to the winner, to the NSAD and to the profession, be sure to cast your vote promptly.*



A black and white portrait of a man with dark, wavy hair, wearing a suit jacket, white shirt, and dark tie. He is looking slightly to the right of the camera with a neutral expression. The background is light and textured.

**ANDREW ARMSTRONG.** Andy Armstrong is a member of the board and Vice-President in Charge of Creative Services (print copy and art, TV copy and art, and film production) for Leo Burnett Co. in Chicago. He was born in California, raised in New York, Pennsylvania and New Jersey, studied at Rutgers and at Parson's School of

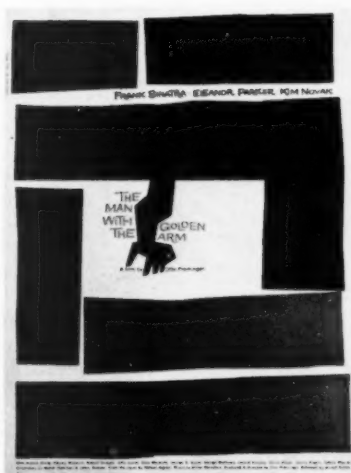
[illegible]



RAYMOND A. BALLINGER. Ray Ballinger is watching the sales of his new book, "Layout", published by Reinhold a few months ago, and is eyeing the second printing of his "Lettering". He is now in his 20th year as Director of the Department of Advertising Design at the Philadelphia Museum School of Art. He graduated the school in 1931 and has also been a freelance



designer since then. He's won his share of AD awards and is a vice president of the Philadelphia club. Was consultant designer responsible for basic format of TV Guide (1952-3), and this past year restyled Popular Gardening magazine and won the 1956 "Award for Distinguished Achievement in Advertising Design" from the Philadelphia Museum School of Art.

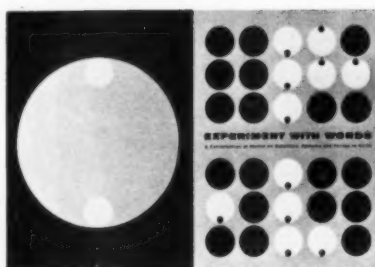


SAUL BASS. Best known for his work on movie titles, such as his medal winning pieces for "The Man With The Golden Arm" (as well as the related advertising and promotional material) Mr. Bass has proven his versatility with magazine and trade paper ads, direct mail design, posters, TV titles which have won him a flock of medals and awards in competitions from coast to coast. Born in New York City 36 years ago, he studied at Art Students League and Brooklyn College.



He freelanced and AD'd with agencies in NYC until 1946 when Buchanan & Co. sent him to the West Coast. In 1950 he joined Foote, Cone & Belding (L.A.) as AD and since 1952 has functioned as a designer and consultant for ad agencies and industry. He's been teaching and lecturing since 1949 and is a member of the executive board of the International Design Conference in Aspen for 1957 as well as its program chairman.

**LESTER BEALL.** From 1927 to 1945, Kansas City born Lester Beall worked independently as a graphics designer in Chicago where he became a pioneer in the use of modern design in advertising. He brought a fresh American and individualistic touch to the field, then undergoing its first reactions to Bauhaus design. He came to New York in 1935 and now works out of his "place in the country", Dumbarton Farm, Brookfield Center, Conn. The work he

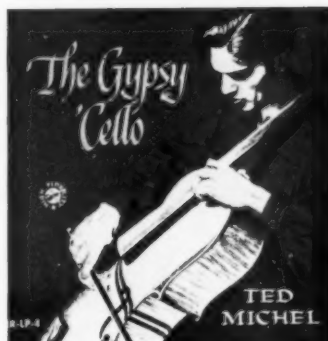


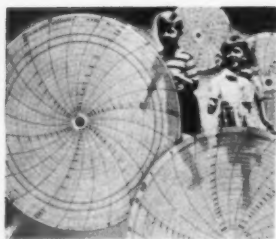
did twenty or more years ago still looks good today, and today he is still a design pioneer. Advertising, direct mail, periodicals, packaging, displays, almost every graphic medium have felt the Beall touch and he is an advocate of company coordination of its visual communication program. His awards, society memberships and "extra-curricular" activities in this field are many and varied with recognition coming from all over the world.

**BRIAN BROWN.** Some 23 years ago Brian Brown began doing cartoons, courtroom sketches and the like for Washington newspapers. He had come to D.C. from North Waterford, Maine in 1928 as a newspaper reporter. Free-lancing as a cartoonist and an illustrator he soon was doing work for printers, trade associations, ad agencies and publications, including publication design for the National Association



of Broadcasters, the National Education Association, Red Cross. Printing processes and the use of type have become his major interest. After merchant marine service during the war he reopened his Washington studio, again serving the NAB, Bendix Aviation and others. In 1947 he became AD for Kiplinger Washington Agency (Changing Times), which position now takes up most of his time.

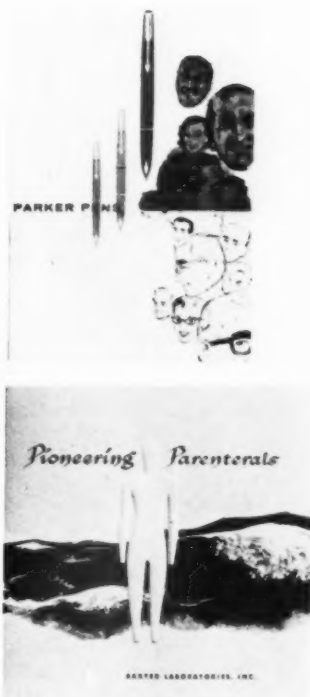




**RICHARD BRUNELL.** As Director of the Atlanta Art Institute Mr. Brunell has made the school a moving, progressive force to train students to face the world of art. As an AD, his recent work on a travelling display for the Coca-Cola Company and on an outdoor poster series won him first awards in the exhibit of the Atlanta Art Directors Club. He is also help-



ing bring an understanding of art to the public—an exhibit of faculty art which he directed recently drew more people than any other ever had at the Atlanta Art Museum. The Atlanta club, which nominated Mr. Brunell, cites his unusual unselfish devotion to his profession rather than any single accomplishment as his chief qualification for the NSAD award.



**RAY DENNIS.** One of the original founders of the Art Directors Club of Milwaukee, Ray Dennis was the club's first president and is AD for E. F. Schmidt Co. He's been with Schmidt for the past 22



years, the last 14 as AD. The company is a creative lithographer and Mr. Dennis brings to it a particular flair for work in three-dimensions. He has won a dozen or more awards from AD clubs and the AIGA for his clients.

[illegible]

See it AT YOUR CHEVROLET DEALER'S

SEE IT AT YOUR CHEVROLET DEALER'S

Take Ohio Blue Tip machine made in these

Insert tobacco and draw down over rim or guano casing

Press in end properly

The finished Blue Tip cigar

OHIO BLUE TIP

[illegible]

## WHICH SHALL IT BE?

*dye transfer*

*or type "C"?*

Louis Van Camp, President of the Van Camp Color Corporation, has had many years experience in photographic color printing, working with and helping to pioneer new developments and improvements in the field of color processing.

With the introduction of the new Type "C" material, photographers and art directors have their choice of two fine methods of obtaining top-quality color prints for better reproduction — Dye Transfer and Type "C". Each has its strong points; neither is so perfect as to supercede the other. The following account is an analysis of the uses, advantages, and limitations of each process.

### The problem of choice:

It is possible to shoot positive color transparencies and in a few hours to show the client the brilliance or subtlety of our potential ad, and, after selection of the right chrome, to either engrave directly or to have a Dye Transfer color print made. This same principle applies to Type "C", with one exception—negative color, which cannot be viewed until a positive proof has been produced, is employed. The production of a color proof that is correctly balanced is largely dependent upon the photographer working closely with one laboratory, for each emulsion has a different color balance and must be tested. Since it is not economically feasible for most laboratories to remake proofs, they may take on a stat-type quality unless this problem is correctly handled. The ideal answer, therefore, would be to shoot both a positive transparency and a color negative. However, we should not expect to duplicate from an Ektacolor negative (via either Type "C" or Dye Transfer) what has been obtained in the positive transparency, for the contrast and color characteristics of each differ, and duping one against the other is exceedingly difficult.

### Why use a print at all?

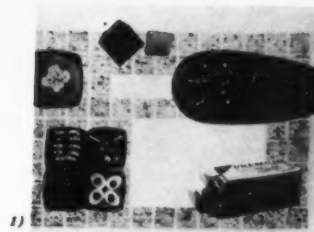
Engraving, when made from flat art copy rather than from transparencies, has always been considered more accurate, primarily because the engraver

can see exactly what he is expected to produce. Also, cost of reproduction is less, time is saved, and, in ads requiring the combining of many elements, the Dye Transfer multiple strip (photo-assembled print) has many advantages, such as: The dye images are stripped together in proper scale, to fit the layout, without a visible line. This eliminates paste-up shadows. Each element can be run separately for correct color and weight relation to the other assembled parts. Overlapping and see-through effects plus perfect photomechanical silhouetting are achieved, and the print is perfectly retouchable. Low cost duplicate prints are possible. Overlay printing can be dropped in position, and the whole ad is ready to present to the client for final approval or last-minute corrections.

Illustrations of photoassembly accompany this article. The Premium Saltine ad (1) for McCann-Erickson, Inc., utilizes nine separate transparencies. The Revere Copper ad (2) has lettering superimposed in printing. No. 3 is an eight-piece ad for Bruce B. Brewer Company from very much off-color chromes, corrected in printing, minimizing retouching. An ad requiring assembly of eight to ten elements can be completed in three or four working days. This is not only less time than an engraver or lithographer would need, but a Dye Transfer permits remake of its elements, if such corrections are necessary, in a few hours.

Photoassembling pays for itself by eliminating additional plate charges, silhouetting, shadow etching, and hand tooling for local color corrections. Flat art usually costs 20 to 35 per cent less than engraving from a transparency directly. Type "C", at its present stage of development, is difficult to handle for multiple stripping and other effects so easily achieved in Dye Transfer. Local dodging and minor color corrections are possible, but more complicated changes of red to green, etc., are hard to handle. Technically, such corrections are possible, but then the price advantage of the print may disappear.

The new Type "C", however, has dis-



tinct advantages of its own. It is absolutely sharp, having only one focal plane or image (as opposed to three in Dye Transfer), assuring absolutely perfect registration. Its self-masking produces the most beautifully detailed bright reds and yellows we have ever seen. Probably the most important advantage of all is its low cost factor. It is possible to produce a print for reproduction for about one-third the cost of a good Dye Transfer. Quantity prints for salesmen's samples will also be more economical. Being a dye image film, Ektacolor can be enlarged many times and still retain a grainless quality. The fact that it is a negative-positive process also means that excellent color transparencies, or trans-lite slides, as well as a color print can be made, making it a complete process without the added expense of negative transition. Type "C" can be produced from existing positive transparencies for about one-half the cost of producing a Dye Transfer. Although there may be a small sacrifice in quality, very good results are being achieved.

Which shall it be—Dye Transfer or Type "C"? There is no "cut and dried" answer to this question. If in doubt, get your printer's advice and check with him before shooting your color material. This may save you a great deal of time and money and produce a better end result.



1)



2)



3)

- 1) Food products  
Designers: Morton Goldsoll, John Weber  
Client: Hillman's Pure Food Stores
- 2) Tobacco  
Designer: George Pisani  
Client: R. G. Dunn Gift Boxes for DWG Cigar Corp.
- 3) Candy  
Designer: Robert Zeidman Associates  
Client: Cresca Co.
- 4) Beer and soft drinks  
Designer: Raymond Loewy Associates  
Client: O'Keeffe Brewing Co. Ltd.
- 5) Wines and spirits  
Designer: Raymond Loewy Associates  
Client: Brown-Forman Distillers Corp.
- 6) Chemical household products  
Designers: Bruce Beck, William Harris  
Client: S. C. Johnson & Sons, Inc.
- 7) Durable household goods  
Designer: Donald R. Keil  
Client: Aluminum Specialty Co. of Manitowoc
- 8) Hardware and tools  
Designers: Lester Beall, James Hight  
Client: J. Wias & Sons Co.
- 9) Industrial products  
Designer: Gerald Stahl Associates  
Client: Jones and Laughlin Steel Corp.  
(Also judged best coordinated design program, including all corporate identification.)
- 10) Sporting goods  
Designer: Robert Widmer  
Client: (pet carrier) Atchison, Topeka & Santa Fe Railroad Co.



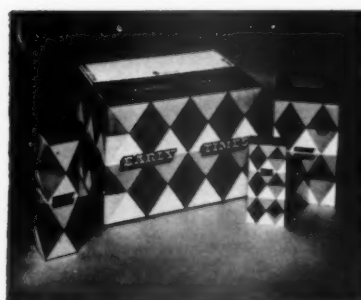
7)

## THE YEAR'S TOP PACKAGES

chosen by the PDC using a new  
evaluation system considering design, construction,  
merchandising effectiveness, consumer appeal



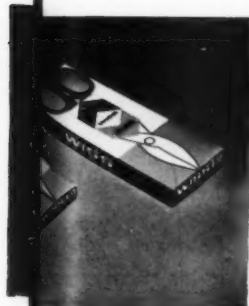
4)



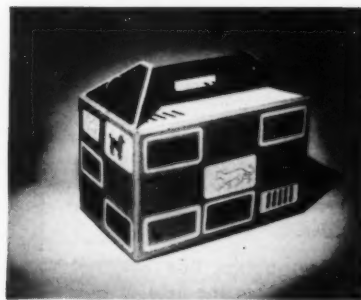
5)



6)



9)



10)

The Package Designers Council, like other groups concerned with effective visual communications, is faced with the problem of correlating outstanding design with sales power. In judging the top packages for this year's competition, the PDC installed a new system that faced up to the problem of conflicting standards.

Jury members were first divided into four panels. Each panel selected packages outstanding in terms of four considerations deemed necessary to the evaluation of any package—design, construction, merchandising effectiveness, consumer appeal. Having selected packages considered tops in each area, the jury then evaluated the total effectiveness of each in terms of all four areas. The first award winners are shown here.

In addition 62 runner-ups were chosen from the more than 1000 packages considered.

The PDC Jury was carefully selected to include experts who know technical aspects of both packaging and marketing. Those named were: Egmont Arens, Designer, New York; Lester Beall, Designer, Brookfield Center, Conn.; Dr. L. V. Burton, Technical Consultant, New York; Charles Coiner, Vice President, N. W. Ayer & Son, Inc., Philadelphia; Donald Deskey, Designer, New York; Mrs. Dorothy Diamond, TIDE Magazine, New York; Robert Sidney Dickens, Designer, Chicago; Karl Fink, Designer, New York; Esther Foley, Home Economist, New York; Will A. Foster, Vice President, Borden Cheese Co., New York; Frank Gianninoto, Designer, New

York; F. X. Golden, General Foods Corp., New York; Howard Ketcham, Color Consultant, New York; Walter Landor, Designer, San Francisco; Roy Larsen, Raymond Loewy Associates, New York; Harold McNulty, Art Director, Batten, Barton, Durstine & Osborn, Inc., New York; David Ogilvy, President, Ogilvy, Benson & Mather, New York; William Prout, Merchandising Manager, Lever Brothers Co., New York; Peter Schladermundt, Designer, New York; Walter Dorwin Teague, Designer, New York; Robert E. Van Rosen, Designer, New York. Chairman of the Jury was Gerald Stahl, Designer, New York.

What does the PDC competition mean? This was the third PDC competition. PDC head Francis E. Blod, in a state-

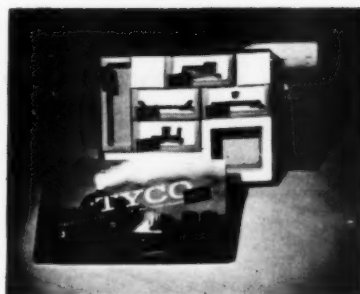
ment to Art Direction, evaluates what the awards intended to accomplish and how well they have achieved their purpose to date. He wrote:

"After conducting three national Package Design Competitions, PDC has been asked many pertinent questions such as: What was our purpose in staging these Competitions? What do we feel they have accomplished and have they made any real contribution to the field of packaging?

"In spite of the vast amount of work and effort involved in staging these Competitions, we in the Package Designers Council are most enthusiastic about the over-all results. Our original objective was, of course, to call attention to packaging and to indirectly sell American management on the importance of professional package design. The interest shown by management, advertising agencies, designers, and suppliers has far exceeded our expectations, and we feel that we have more than accomplished our objective.

"The over-all contribution that our Competitions have made to the field of packaging we believe can be measured not only in terms of the increasing awareness of the importance of packaging in the marketing of consumer goods, but also in terms of the gradual raising of standards in the field of package design on the part of both designers and management. Anyone who has ever submitted work to our Competitions and has studied the outstanding packages entered will admit that he must constantly do a better job to stay ahead of the field. He is made aware of new approaches, new techniques, and of the vast, untapped areas of packaged selling.

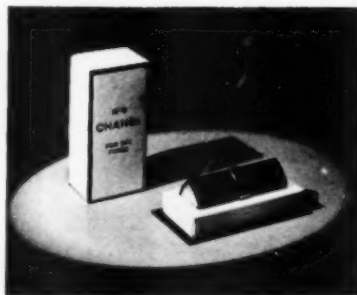
"The Exhibitions held in conjunction with our Competitions enable the designer—if he is both curious and completely honest with himself—to evaluate his own work in relation to that of other designers, and to recognize the size of the job which lies ahead of him if he is to keep pace with the continuous progress being made."



11)



12)

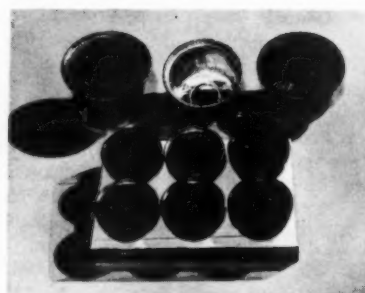


16)



17)

18)



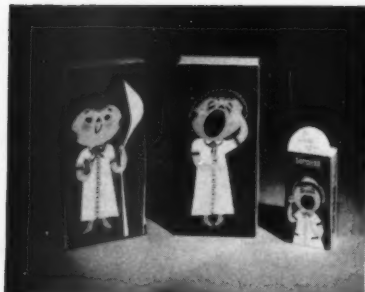
19)



20)



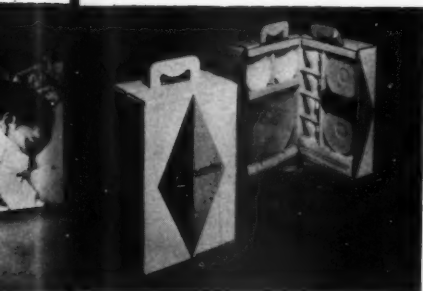
13)



14)



15)



18)



21)

#### 11) Toys

Designer: William R. Galbraith  
Client: Tyler Manufacturing Co.

#### 12) Garden equipment and supplies

Designer: Nugent-Graham Studios  
Client: Sears, Roebuck & Co.

#### 13) Stationery and office supplies

Designer: Sidney Beller  
Client: Stik-a-letter Co.

#### 14) Pharmaceuticals

Designers: James Fogelman, Harry Zelenko  
Client: Ciba Pharmaceutical Products Inc.  
PDC Gold Medal winner

#### 15) Toiletries and personal products

Designer: Donald Deskey Associates  
Client: J. B. Williams Co.  
(Also judged best redesigned package)

#### 16) Cosmetics

Designer: Jean Helieu  
Client: Chanel Inc.

#### 17) Soft goods

Designer: Allen Porter  
Client: Juniors Inc.

#### 18) Gift and holiday packages

Designer: Raymond Loewy Associates  
Client: Lucent Corp.

#### 19) Aluminum award

Designer: G. L. Canfield  
Client: Kraft Foods Co.

#### 20) Collapsible tube award

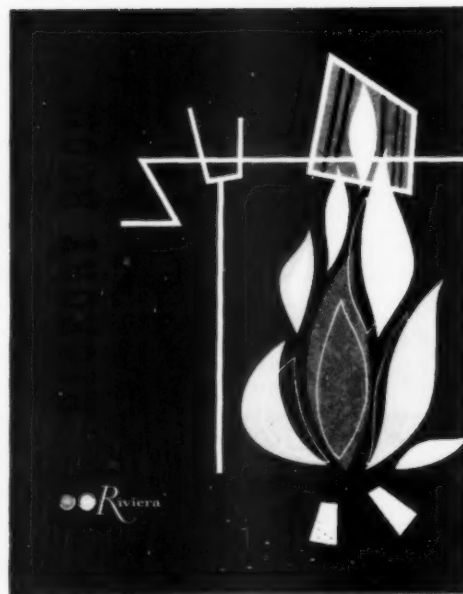
Designer: Charles Magers  
Client: Ortho Pharmaceutical Co.

#### 21) Collapsible tube award

Designer: Gerald Stahl Associates  
Client: Fiske Brothers Co.



1)



2)



3)

Design,  
from  
soup  
to  
nuts



If record albums have switched emphasis from design to photography and illustration, some menus are offering a new frontier for the design minded AD.

Florida's lush resort hotels have swung to use of colorful and freshly designed menus for their dining rooms, bars, and cafes.

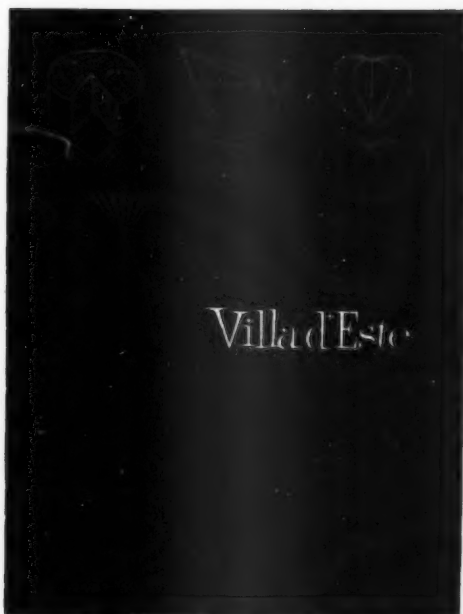
Here the menu is more than an order board—it's a souvenir, a keepsake a full-color, beautifully printed and designed piece aimed to stimulate the appetite and the feeling of luxury.

Although many hotels are following this swing, AD Jerry Bogorad (Harris & Whitebrook Advertising Inc.) points out that because each hotel, and often each dining room in each hotel, has its own decor and personality, it is possible to design a great number of these menus and still achieve an individuality for each.

On these pages are some Bogorad designed menus—suggesting possible green pastures for designers in other areas where fine hotels abound.



3)



4)

1) Orange, black and gold on highgloss paper capture the spirit of the Seville for the Cabana menu.

2) For the Hickory Room of Las Vegas' Riviera.

3) Tropic feeling with ritual dancers and twisting color forms that seem to spring from the dancers for the Americana's, Bal Masque.

4) Overall pattern depicts food for the Villa d'Este Coffee Shop at the Eden Roc.

5) Lettering of "Carioca" is multicolored with yellow, blue, soft red and white letters. Motif was inspired by the mosaic pattern of the walks at the Copacabana beach in Rio. Room decor features Rio de Janeiro scenes.



5)

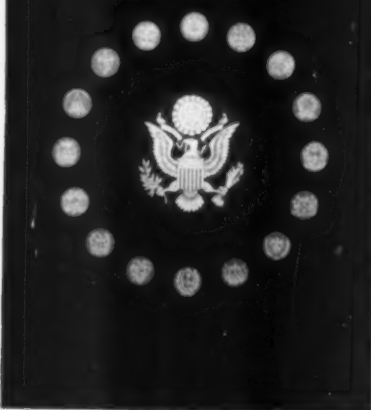
cont'd

cont'd

# MEDALLION

ROOM

6)



7)



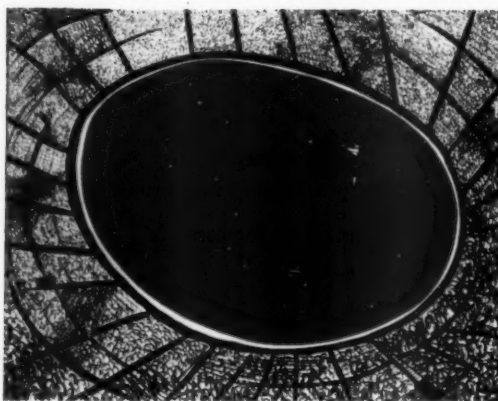
8)



9)



10)



6) A formal dinner menu for The Medallion Room at the Americana, based on seals of the republics.

7) Diamond motif ties in with advertising for the Balmoral. The Balmoral Club is the hotel's main nightclub.

8) The Dominion Coffee Shop in the Americana has a Canadian northwoods motif, thus the Canadian Mountie uniform design on its menu.

9) Humor blends with pastel colors for the Seville's Café Olé.

10) Pattern is derived from masses of people at the bullfight. For the Matador Room at the Seville.

## what's behind Harry & Bert?

what's behind Harry & Bert—they're clever,  
but do they sell? what do they mean to other  
advertisers? is "response intensity" more vital  
than high "read most"?

(Most folks in and around New York have been living with Bert & Harry, the fictitious Piels brothers, for more than a year now, and they've been buying Piels beer like crazy in order to keep the zany commercial team on the air, and maybe they like the beer too with its gold and blue (for cool) can. For folks living away from NYC it should be explained that Ed Graham, a young idea-man copywriter with Y&R invented Harry & Bert for Piels and AD Jack Sidebotham created them visually. UPA animated the commercials and Bob & Ray provided the inimitable audio. The offbeat commercials have the brothers spoofing each other, mixing selling punch with entertainment. These commercials, and the subsequent related promotional material, have been very effective in boosting sales of Piels beer. The thinking behind the entire program contains a valuable idea for all advertising men. Here, in language such as Harry & Bert might use, is the basic concept behind this campaign. Ed Graham, incidentally, is now with Goulding (Ray) Elliott (Bob) & Graham, busy creating new sales successful campaigns for other advertisers.)

Harry: I've got it, Bert. I've got it.

Bert: Now what, Harry, now what?

Harry: What this campaign needs. Personality. Warmth. Humor. To make it talked about and remembered. Personality. You know, Bert, there's nothing in selling like the salesman. If we could afford it, we should have a real live salesman call on every prospect personally. Next best thing is to invent a salesman who can bring his smile and our product into the living room of the millions of people who should be using it.

Bert: Sounds great, Really great. Could be like Arthur Godfrey or Betty Furness or . . .

Harry: or he could be a cartoon character, a little zany too. But we wouldn't

just put him on TV, Harry, we'd put him on posters, packages, displays, car cards, in ads, on streamers . . .

Bert: That's it Harry. Spread him all over so everyone will see him, know him and talk about him.

Harry: But supposing this zany guy isn't liked by everyone. Maybe the idea isn't so good after all Bert. An offbeat approach will make as many people dislike him as will like him, maybe more.

Bert: Yes, your right Harry, absolutely . . .

Harry: No, I'm wrong. I'm absolutely wrong. It's a great idea. After all Bert, you can't get everyone to like anything. We've only got 2% of the market now. We'd be tickled silly to get 3%, a 50% boost. Think of it Bert, a 50% boost!

Bert: Sure, Harry, but I don't get . . .

Harry: Here it is. To get another 1% of the market we don't need to have 100% of the market accepting us, not objecting to us. We just need 3% of the market really crazy about us, crazy enough about us and our offbeat salesman to buy our product. Then the other 97% can ignore us, dislike us . . .

The above dialogue never took place, naturally, but it does point up three of the key points in the thinking of the creators of Harry & Bert.

1. Develop a sales personality.
2. Let him work for the company in every media in every way possible.
3. Don't dilute your sales appeal or the "salesmans" appeal by trying to make him universally acceptable. Aim at making him intensely appealing to a segment of the market.

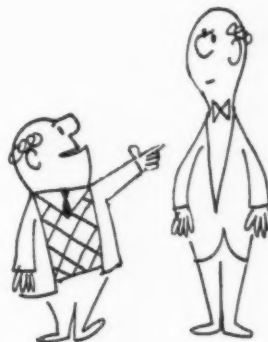
This last point is a bit revolutionary in days of Starch and Gallup ratings when percentage of readership seems so important. The researchers are the first to admit they are not measuring sales value of an ad. They do claim, however, that the first step in making a

sale is to be heard or read and the more people who hear you the more chances you have of making sales.

Harry & Bert show another approach. They are concerned with response intensity rather than quantity. Their success is based on making a small section of the entire market real fans, enthusiasts, buyers.

Clever, but does it sell? It does. Here is Piels experience. Piels sales had slumped so badly by the end of 1955 that they closed a brewery. A few months after Harry & Bert hit the town, Piels couldn't meet the demand, was rationing its distributors in all territories. Harry & Bert didn't worry about the folks who thought them silly, irritating, and offensive. (One commercial even has the brothers talking about viewers who think they are offensive). But they did make some friends too, and those friends boosted Piels from 3% of the New York market to about 13% in less than a year! Those who like them, like them with fervor.

What's behind Harry & Bert? Perhaps the biggest thing they've done is to make advertisers realize the importance of response intensity (let's call it RI) as opposed to mere readership ratings. Perhaps this kind of thinking, this RI, is the AD's answer to the men who want to cramp his layout into a sure fire high readership format. And maybe, if folks along Madison and Michigan Aves. really take this RI business seriously, well maybe then some researcher will come along with an electronic device for reading pulses to measure the RI and develop a formula for raising the RI. But until that very scientific day arrives, creative ADs can use their intuitive sense of what is right to build maximum RI into an ad and, citing Harry & Bert and Piels, and combat the complete sacredness of high readership ratings with a counter argument for high RI. It's worth trying.



# LETTERHEADS... *Personality on Paper*

by Harry and Marion Zelenko

The designer who has the opportunity to create letterheads involves himself in one of the most challenging aspects of graphic design. The letterhead, being the everyday expression of a company personality, should be as nearly "classic" as possible. The letterhead might also contain a logo or trademark. This is compounding the designer's problems. Consider also that an advertisement in almost any form usually has a life span of one reading . . . a letterhead goes on and on.

The face, or "front", or personality, or character of the company is encompassed in the letterhead. Any impression made is a direct reflection of the company.

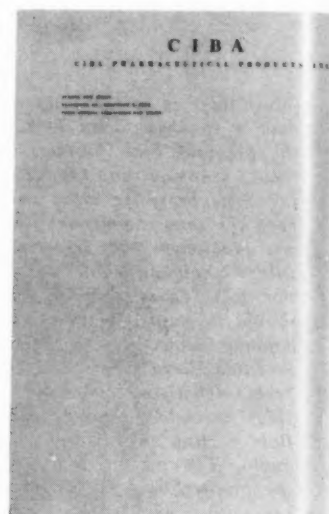
Capturing the character of a company is an elusive matter. The following examples do grasp this problem and solve it well. •

HELMBURN  
3524 AVE

1)



2)



3)



4)

5)



3)



4)



5)



8)



9)

1) Uncommon type retains a modern and unusual atmosphere for a fashion photographer. Designer: Gene Federico.

2) Pure, elegant typography alone carries the traditional, yet contemporary feeling. Designer: J. K. Fogelman.

3) A topographical map for a landscape architect is printed in a light enough blue to retain legibility of the typewritten message. Designer: Milton Ackoff.

4) A jester for a toy company becomes integrated strongly with the type. Designer: H. & M. Zelenko.

5) A quiet, effective exclamation (printed in red) for an advertising agency. Designer: Louis Danziger.

6) An embossed shutter with a die-cut center form a pure symbol for a fashion photographer. Designer: H. & M. Zelenko.

7) Paint, in two colors, splattered on a ladder coupled with pure typography offers immediate communication. Designer: Bob Gill.

8) For an architect, the suggestion of a floor plan or a construction becomes a convincing symbol. Designer: Milton Ackoff.

9) A trademark engraved and printed in gold becomes elegant. Designer: Lippincott & Margulies.

# THE FEEL OF A RANCH HOUSE

*editorial and visual rethinking*

*give Woman's Day a sunlit, airy look,*

*build appeal, speed reading*

Easy . . . beautiful . . . important, these were key aims of Woman's Day editors and art directors who have given a 1957 look to their magazine.

Bigger pictures, bigger articles, more white space, wider margins and simpler text blocks are aimed at making the reader anxious to read, making the copy fast-reading, and creating a sense of importance of content.

Specific changes which contribute to the ranch house rather than brownstone feel of the book are:

Cover logo: Now in Didot with capital W and D and permanently placed in upper left of page.

Contents page: listing of features follows page numbers with page redesigned for simplification and month and year set larger.

Folios and foot headings: now in News Gothic of larger size than formerly.

What Goes On Here: This new front-of-book section combines most of the previous small, individual articles and features into one running, smorgasbord feature. Graphic devices are used to give layout personality. Text matter is set in 9/11 Times Roman.

Body type: Changed from Caledonia to Times Roman. It was the feeling of the editors that the Times Roman was more contemporary, gives more letters per line, prints well in roto-gravure. Because of its good character count it allows more column leading without

sacrifice in total number of characters.

Display type: All display headings are set in Didot or Times Roman and are set in Photo-lettering. Reversing a trend among magazines, instead of designing each article free from format, this use of the same display faces throughout are a partial return to the format concept. Woman's Day reasoned the great layout individuality was competing with the ads too much. Vitality for reading matter must be achieved without battling the ads.

Runover text: Leaded to 9/10 instead of former solid 9/9, with no loss of characters thanks to Times Roman's character count.

Color: Use is somewhat more restrained to retain editorial book appearance. In this respect, a subtle but important change was made. Engravers and retouchers were asked to rely less on the key plate and more on the other three colors to achieve detail and drawing. This brightens the color reproduction and brings it more in keeping with pallettes used by todays designers.

Photography: The photographer too, has been asked to get more pure color into his pictures and is minimizing shadows, using less cross lighting.

Picture size: Fewer but larger pictures with more visual impact are replacing a larger number of smaller pictures.

Collectors Cookbook: a new monthly feature using 1/2 page vertical space, bound in with special stock and type treatment.

Some of the changes made were specifically functional—such as more space between columns in the back of the book to create an airier feeling there and making reading appear and be easier. Other changes were made just for the sake of change—to create a new feeling.

Contrary to the practice of most magazines, the new Woman's Day has a smaller column size for its editorial pages where ads appear than for its advertising pages, again adding white space to give a feeling of beauty and speed to the presentation and to set off the ads to best advantage.

A straight run of 40 or more uninterrupted editorial pages is another feature of the new book. This is a throw back to formats of years ago and is an attempt to better create a pace that holds reader interest.

The greater use of white space is also related to the new editorial thinking. The old book used more short service data items and the makeup aim was to get in as much data as possible. Little white space was needed to make a show.

Now, with coverage of larger subjects such as housing, decorating, etc. requiring more visually important treatment, more white space is needed to properly present this material. Take a look at some before and after pages and spreads shown here and see for yourself what has been done. ●



black & white and color retouching  
flexichrome and dye transfers  
illustration—figure, still-life, products,  
interiors, exteriors, industrials  
merchandise, fashion, cartoons, spots

layout and design  
lettering and mechanicals

ART & PHOTOGRAPHY

**DAN C. MILLER studios**

*A Creative Service*

**FINE ARTS**

75 WEST 45TH STREET, NEW YORK 36, N.Y. JU-6-1962

*Advertising  
Editorial*

## Transparency art—

(Another in a series of reports on developments in color TV, based on a course in commercial color TV run by N. W. Ayer for its personnel. Donald S. Hillman, Ayer producer and supervisor of TV color production, directed the course. Joseph Kilmartin, vice president in charge of Cellomatic, tells how cello-matic adapts itself to TV.)

**Q. What is Cellomatic?**

A. It is a portable animation stand from which you can produce limited animation plus the optical effects. It is a system of preparing art on transparent film. The transparencies can then be projected from one or more projectors to a screen for live pickup or for filming.

**Q. How does reproduction quality compare between transparent and opaque art?**

A. There is a better end result in color TV when transmitted light rather than reflected light is used.

**Q. Can supers be handled with transparencies?**

A. Most readily. It is easier to superimpose titles and other picture elements with this system than with flip cards.

**Q. What are some of the chief problems with this system as used in color TV?**

A. Terrific lighting power is required. Also, when the camera is hung away from the screen (the screen bearing the composite picture which is being filmed or transmitted) there may be some color

distortion on the edges of the picture.

**Q. Can you stand an announcer in front of the screen to get him into the picture with the copy on the screen?**

A. Yes, although often a small screen is used. For this effect a large screen must be used and lighting must be carefully controlled.

**Q. Can live action colors be successfully mixed with flip card or film effects.**

A. This is difficult, especially when there is no lighting control, as in outdoor sports events.

**Q. Is there a problem when last minute freshly developed color film must be used?**

A. There is little heat to affect the film in the Cellomatic system. Ektachrome can be shot and fully developed in four hours.

**Q. When shooting a product picture on a film transparency at the last minute, suppose the colors don't come out right?**

A. Try to allow for this possibility by shooting 8 to 10 transparencies at different exposures. Then at least one should be ok.

**Q. What color limitations are the in limited animation on film?**

A. None, now that a 4000 watt projector is used. Brightness and clarity are good.

**Q. How does cost of this system compare?**

A. It is less costly than film or full animation.

*how does it work on color TV?*

a business show for the  
creative side of advertising —

# ADVERTISING ART, PHOTOGRAPHY and MODERN REPRODUCTION SHOW

march 26th, 27th, and 28th, 1957  
the biltmore hotel, new york

thomas b. noble, chairman  
**advertising trades institute, inc.**  
135 east 39 street, new york city 16  
lexington 2-9921

## REWARD

So help us, we mean it! \$5 (count 'em, five)  
offered for one copy each of the following  
back issues of Art Direction—February 1952  
... December 1951 ... December 1953.

Don't, we repeat don't send the copies in.  
Write us first. Send no boxtops. Art  
Direction, 43 East 49th St., N. Y. 17, N. Y.

## new! stimulating ideas and suggestions for your designs

Meets the mounting need for help in revitalizing  
old signatures and trade marks and creating new  
ones in today's visual-minded and TV age.

Offers a wealth of working material. Shows the  
thought and variety of  
ideas that go into mak-  
ing the trade mark. Illus-  
trates the various ways  
working drawings are  
used. 64 pages, 2 colors,  
7½ x 10. Only \$2.75.



*Signatures  
AND  
Trademarks*

by RAND HOLUB

Other important Holub books: APPLIED  
LETTERING AND DESIGN, \$2.75. SCRIPTS,  
\$2.75. Send for catalog describing these and  
other books for artists and designers.

WATSON-GUPTILL PUBLICATIONS, 24 West 40th Street, New York 18

## CHECK IT YOURSELF



## PATENT RED MASKING INK

- ✓ Perfect register overlays and masks on acetate, vinyl, glass and glass tracing cloth.
- ✓ Transparent—"see through" for accurate register.
- ✓ Photographs black for line cuts.
- ✓ For pen, brush, ruling pen, airbrush.



**M. GRUMBACHER, inc.**

482 West 34th St. New York 1, N. Y.

**REALISM,**

**WHIMSY,**

**AND NOSTALGIA**

*year's top posters*

*take three*

*different approaches*

Posters in the 25th National Competition of Outdoor Advertising Art watched the Fords go by, as the 1st Grand Award was won by a Ford Motor Company poster. J. Walter Thompson Co. was the agency, George Booth the AD and Irv. Olson the artist. The design was straightforward and realistic.

The competition was sponsored by the Art Directors Club of Chicago. Awards will be presented at a luncheon at the Hotel Sheraton, Chicago, April 30. The three grand winners, the top three posters in 17 categories, and other outstanding designs will be shown in the Poster Annual, to be published in April by Outdoor Advertising Inc.

Second Grand Award was won by the Blue Cheer whimsical design by French artist Raymond Savignac. This the second Grand Award won by Mr. Savignac, his Life poster having won first place two years ago. Arthur Seller AD'd this one for Young & Rubicam. Third Grand Award went to the nostalgic Hamm's beer poster. Campbell-Mithun was the agency, Len Avery the AD and Carl Paulson the artist.

John Willmarth, Executive Vice President and Art Director, Earle Ludgin & Co., Chicago, was Chairman of the Competition and Exhibit Committee. Basis

for judging the designs was (1) The value of the idea to create sales or promote a cause; and (2) Effectiveness, excellence and ingenuity of design, composition and technique.

To facilitate judging, the designs passed before the jury on a conveyor belt in a darkened room, so that only one design was visible at a time. To cast a vote for a design, the juror merely pressed a button on the right-hand arm of his chair. After a ten-second exposure, a control switch was opened, and all votes for the design were registered on a lighted panel. The number of lights indicated the number of votes cast for that design.

This year, leading art museum directors participated in the jury. They were: Dr. Grace L. McCann Morley, Director, San Francisco Museum of Art, San Francisco and Chairman of the Jury; and Lloyd Goodrich, Assistant Director, Whitney Museum of American Art, New York.

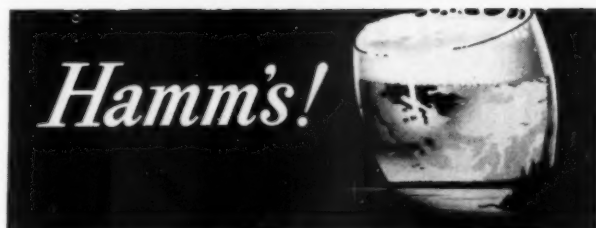
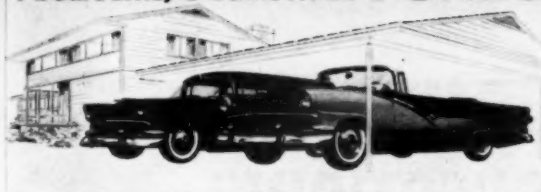
The following completed the jury: Lester Beall, Designer, William H. Buckley, President, The Art Directors Club of New York, and Vice President and Art Director, Benton & Bowles, New York; L. F. Carlson, Director of Advertising, Oldsmobile Division, General Motors Corp.; John Falter, Illustrator; Richard Forrest, Vice President,

Campbell-Mithun, Inc., Minneapolis; Walter P. Glenn, Art Director, Young & Rubicam, Inc., New York; L. M. Green, President, Dr. Pepper Co., Dallas; John W. Haley, Advertising Manager, Narragansett Brewing Company, Providence; Marlowe Hartung, Vice President and Art Director, Miller, Mackay, Hoeck & Hartung, Seattle; Ray Jordan, Vice President and Art Director, Henri, Hurst & McDonald, Inc., Chicago; Dale Kirchoff, Art Director, Gardner Advertising Co., St. Louis; D. B. Seem, Vice President and Director of Advertising, The Electric Auto-Lite Co., Toledo; and J. M. Thul, Vice President and Director of Advertising, Seven-Up Co., St. Louis.

In the painted bulletin classification, the jury selected a Glendale Provision Co. frankfurter design (Luckoff & Wayburn, Inc., agency) for first place; a Ford Motor Co. design (J. Walter Thompson Co.) for second place; and a Sicks' Seattle Brewing & Malting Co. (Miller, Mackay, Hoeck & Hartung, Inc.) design for third place.

Embellished Painted Bulletin classification winners were a Philip Morris, Inc. Marlboro Cigarettes design (Leo Burnett Co., Inc.) first place; Gelvatex Vinyl Paint (Dreyfus Agency) second place; United Air Lines (N. W. Ayer & Son, Inc.) third place. ●

4 bedrooms, 3 baths... 2 FORDS



**From the land of sky blue waters**

## do you buy typography? paper?

*Most AD's buy or specify paper, almost  
all buy or specify typography*

Some general assumptions concerning the role of art personnel in the purchasing of type and paper were confirmed and some upset by a survey just completed by Art Direction Research, the research arm of Art Direction magazine.

A representative cross section of the readers of Art Direction were checked in this survey. Of almost 1000 queried, better than 28% replied.

Agencies, art studios, manufacturers, freelancers, publishers, department stores and retailers were among those surveyed. Individuals replying included executive ADs, art group Supervisors, creative directors, TV ADs, layout men, and agency presidents. Studio owners, designers, production supervisors and art department heads supplied the studio data. For companies, ADs, ad managers, sales promotion managers, display managers and production managers were among the respondents.

Check your own experience against theirs as revealed in the following data.

### Do you buy or specify paper?

158 of the respondents, or 61%, said they buy or specify paper, many buying or influencing the purchase of more than \$10,000 worth of paper in one or more grades.

A larger number answered that they were "consulted" regarding the purchase of paper but do not actually do the buying or specifying.

A breakdown of firms buying paper showed:

Total responses	Kind of firm	Number buying paper
105	adv. agency	58
70	art studio	42
37	mfr.	31
32	others	18
15	freelance	9
259		158

### What kinds of paper are bought?

Guesses had been that creative personnel bought little paper and that most of their buying was of special colors or finishes. This study shows that not only do creative people buy paper, but they buy in large quantity and buy all kinds: coateds, uncoateds, art papers and boards, special finish papers, covers and text papers. The largest number buy coated papers. Uncoateds ranked second and covers and texts third.

### broad influence

Indicative of the wide range of influence of creative people on paper selection, many noted that they also specify such grades as card and box stock, newsprint, gummed and label stock, bristols, blotting, corrugateds, papeteries, bonds, onion skins, and adhesive backed paper.

### Do you buy or specify typography, hand or process lettering?

Of 259 replies to this question, 258 answered yes! 241 buy or specify advertising typography, 223 hand lettering, 202 process or photographic lettering, and 227 machine composition.

In each of the hand and machine type categories more than half buy over \$5000 worth of composition annually. 54 of the respondents, including 32 from agencies and 10 from art studios, spend in excess of \$10,000 for advertising composition and 33 and 12 respectively spend over \$10,000 for machine composition.

In this connection it might be noted that a number of the larger agencies, especially in New York, have specialists in type buying, type directors.

While no type directors were included in the survey, to avoid weighting it unfairly, most are subscribers to Art Direction.



Here it is! The New Giant size 16 oz. can of **ACROLITE CRYSTAL CLEAR** spray that's "Mild Odored" for permanent protection of artwork, layouts and wet type proofs. Acrolite **stays clear** forever—is available in 6 oz. and 12 oz. sizes too.

For pastel, charcoal or pencil sketches **ACROLITE MATTE FIXATIVE** protects with a real matte finish that **can be worked over** in all mediums without affecting delicate shades. (Also sold in 3 sizes). Ask your art dealer for "GENUINE ACROLITE". You'll be glad you did! For free literature write—Graphic Arts Div. **ACROLITE PRODUCTS INC.**, West Orange, N. J.

PREPARE YOUR OWN  
SHADED EFFECTS—PROFESSIONALLY

with the NEW EASY-TO-USE

**CELLO-TAK**®

PASTE-UP

**Shading Film**

SAVE TIME . . . MONEY

Prepare art on your own premises.

Ask your dealer or write for  
FREE "HOW TO DO IT" BOOKLET

**CELLO-TAK LETTERING CORP.**

131 WEST 45th ST. N. Y. 36, N. Y.

For: Ad Agencies and  
Photographers, etc.

**prop service**

Murray Hill R-8930 40 Sutton Place 22, N. Y.



Art direction—consultation and design  
Illustration—photography and art  
3 Dimensional art  
Packaging  
Promotional material  
Point of sale

Phone WALnut 2-3690



810 CLINTON ST., PHILADELPHIA 7, PA

## In Philadelphia

### Henry Knoepfler to N. W. Ayer

N. W. Ayer's Philadelphia art department added Henry O. Knoepfler as layout artist. He had been art director for the Cleveland office of Batten, Barton, Durstine and Osborn. He has also worked for Goodyear Tire & Rubber, for several advertising agencies, a printing firm, and the Sunpapers of Baltimore.



### Richman appoints photographic director

Steve Lewis, in the fine arts field for over 20 years, has been appointed creative director in the photographic division at Mel Richman Studios. Formerly executive director of Allens Lane Art Center, he has also taught at the Putney School, Vermont, was assistant to the head of the sculpture department of the Tyler School of Fine Arts, served as assistant director of the Settlement Music School and head of its art department.

Now on the faculty of the Pennsylvania Academy of The Fine Arts, he has been a member of the faculty at the Philadelphia Museum of Art. He also founded sculpture classes for the blind and was a staff member of the Pennsylvania Working Home for the Blind.

### Edward Elste now freelance

Formerly art director with Aitkin-Kynett Advertising Agency, Philadelphia, Edward Elste is now a freelance AD consultant. His new address is Furlong, Pa.

### Philadelphia Museum buys Indian stone sculptures

The most important group of Indian stone sculptures to be seen outside of India is now the property of the Philadelphia Museum of Art. Museum funds were supplemented by gifts. The exhibition was formerly lent anonymously to the Museum. It was shown at the museum beginning in March 1950, the American premiere of the show. Madame Vijaya Lakshmi Fandit was present at the exhibit opening. The collection consists of 49 pieces tracing the development of Indian art from the beginning of the Christian era to the 15th century. All of the pieces were made either to ornament sanctuaries or to serve as images of deities of the three great religions of India, Hinduism, Buddhism and Jainism.



Louis Grossman Philadelphia AD club's selection in the US Air Force commemorative stamp design contest was Louis Grossman. Second and third prizes were awarded to Ray Ballinger. Judges were Ed Evans, Jules Scallela and Herb Armstrong.

### Philadelphia Museum show schedule

An exhibition of drawings, water colors and sculpture from the collection of T. Edward Hanley will be on view at the Philadelphia Museum of Art through March. The exhibition will include an oil painting by Matisse with the pre-



## PHOTOGRAPHY

# George Faraghan STUDIO

6½ SOUTH 20TH ST., PHILA. 3, PA.  
LO 4-5712

REPRESENTED BY

WILLIAM A. MOORE  
RI 6-3116

caloric ranges • geare marston agency

liminary drawing for it. The collection stresses smaller sculpture and graphic works dating from the 18th century and representative of artists from that time to the present.

An exhibition of work by over 100 Museum School faculty members will continue throughout this month.

### Philadelphia Inquirer redesign project

In order to improve legibility and increase composing room efficiency, the Philadelphia Inquirer has changed to larger type size, added 15 new Model 31 Blue Streak Linotypes. Before the changeover in body type was made—from a 7 point face to 8 point Corona—teaser ads were run in the new typeface, headed "The Best Type in Sight." Full page ads compared old and new typefaces. Smaller promotional ads and radio commercials, to run for several months, will emphasize the paper's new dress.

After a series of tests, it was decided that Linotype Corona was easiest to read. Market news was changed from a 5 point face to a 5½ point Corona. News lead-ins and editorials will use 9 and 10 point Corona, respectively. The 11.3 column measure remains.

### Upcoming shows at the Art Alliance

A double exhibition is planned for the Philadelphia Art Alliance through March 24. This is the show of lithographs by Michael C. Louridas and sculpture by Mary Louise Work. Cartoons by Robert Osborn will be on view through March 31, as will a show by Betty Cooke who will exhibit contemporary jewelry, leather, wood and enamels. Paintings by Carl D. Laughlin, Jr. will be on view through April 3. March 20 through April 4 are the dates for a group show of young illustrators Jackson Wolfgang Beck, Philip H. Hays, Don Madden, Franklin McMahon, Robert Andrew Parker and Robert Weaver.

Shows extending into April include posters by Jean Colin, March 20 through April 14; paintings by Allen R. Koss, March 27 through April 28; recent work by Harry Bertoia, April 3 through April 21. Bertoia will show metal sculpture, paintings, drawings, prints and furniture designs.

### Philadelphia clips,

Don Swanson back at Al Paul Lefton, after period out—ill . . . Hal Kehl, for-

merly of Berman/Steinhardt, left town for new post in Harrisburg . . . Freed Studios moved to larger quarters but not new address. Still in Beury Building . . . Former Freed art director Bob Ross now a partner . . . Bob Douglas and Frank Alford now with Maxwell Associates. Both men had formerly been with Hutchins . . . Maxwell Associates began business in the Beury Building recently . . . Feigenbaum and Werman added Bayuk-Phillies account . . . Ben Somoroff's photographs were on exhibition at Westcott and Thomson gallery until March 15 . . . Westcott & Thomson plans two new shows: artists George Giusti and Josef Albers. ●

### Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.  
MArket 7-6655 • Prompt delivery service



THE  
FLAX  
CO.

ARTISTS' MATERIALS  
DRAFTING SUPPLIES

176 N. Wabash Ave.,  
Chicago 1, Ill. FI 6-4395

## SS POSTER CEMENT!

SS POSTER CEMENT is the original One Coat ARTIST Rubber Cement, made to satisfy the exacting needs of the most discriminating artist. A Cement of unusual tack and adhesive qualities; dries fast yet remains tacky indefinitely.

SS POSTER CEMENT is very smooth and is easy to apply evenly; has many uses in the Graphic Arts professions. We guarantee SS POSTER CEMENT to be made from the purest natural rubber.



ARTEX  
SPECIAL FRISKET  
SS HEAVY - MEDIUM  
AND LIGHT . . .

WE SPECIALIZE IN  
ARTISTS RUBBER  
CEMENTS

CONE TOP DISPENSERS  
QUARTS - PINTS

5 OZ.  
AMBER GLASS  
DISPENSER  
Telephone:  
Superior 7-2066-7

SS ARTIST MATERIALS, Inc.

712 NORTH STATE STREET CHICAGO 10, ILLINOIS

## ART AND ILLUSTRATIONS FOR FAST LAYOUTS

There's nothing like the monthly Clipper for fast layout in emergencies. BIG NAME firms that you know depend on the Clipper for Clip-Art. Free sample. No obligation. Address . . .

**MULTI-AD SERVICES, INC.**

Box B806 Peoria, Illinois



ART DIRECTION

for your advertising.

It gets results.

New York: Morton Bryer  
Plaza 9-7722  
43 E. 49th St., N. Y. 17

## in Chicago

### Bob Fox named AASC president

Bob Fox, vice president in charge of sales at Grant-Jacoby Studios, Inc., Chicago, has been elected president of the Association of Art Studios in Chicago, Inc. Other officers elected at the association's last meeting include William Faivre, Vogue-Wright Studios, vice president; Stanley R. Anderson, Berlet-Anderson-Marlin, Inc., treasurer. R. A. Good is executive secretary of the association, which has just moved executive offices to 20 N. Wacker Drive.

Fox, noting that the Chicago area is rapidly expanding in all phases of advertising and illustrative art, plans to foster basic educational programs for the development of new art talent in the area.

### AMA packaging conference in Chicago Apr. 8-10

A report on the findings of market research on packaging's influence on consumer buying will highlight proceedings at the American Management Association's annual Packaging Conference, to be held in Chicago April 8 to 10. It is expected that proof of packaging's dominance in today's consumer market will be proved by conference reports. Program of the conference includes: an analysis of contributions packaging has made to the agricultural economy; a panel from H. J. Heinz Co. describing packaging program that has cut costs and improved quality standards.

Bendix Aviation Corp. representatives will explain their program for cost control of packaging operations at their own and vendors' plants. USDA Forest Products Laboratory researchers will describe new test and design procedures for all types of shipping cases.

In connection with the conference, there will be held an AMA National

Packaging Exposition at the International Amphitheatre, April 8-11. Over 375 exhibitors will display the latest consumer and industrial goods packaging materials and machinery.

### Coupon promotion ups Chicago mag sales

Copies of three national magazines were said to be at a premium, especially in Chicago and the midwest, as a result of Swift & Co.'s \$20 million storewide coupon promotion. McCann-Erickson, Chicago, placed the coupon ads (spreads) in Life, Look and Ladies' Home Journal last month. Retailers bought copies in wholesale lots, with grocers reported trying all kinds of methods to acquire the huge quantities they wanted.

### Art Institute plans photography show

The Art Institute of Chicago will hold a photography show by Life photographer Lis Larsen through the month of April. Larsen's photographs will be on view at Gallery 5, main floor.

### News from Chicago agencies

A new agency has been formed by Thomas G. Yamada at 220 S. State St. He was formerly vice president at W. T. Sorensen . . . Chicago's Arthur Grossman Advertising has consolidated with Donahue & Co. of New York, Atlanta and Montreal . . . New move at Weiss & Geller: It is now Edward H. Weiss & Co., has moved to 360 N. Michigan Ave. and 11 executives have become owners of 49 percent of voting stock . . . Walker B. Sheriff, Inc., which just acquired the Servel refrigeration division account, has been liquidated. Walker B. Sheriff has joined Roche, Williams & Cleary as vice president, account group supervisor and member of the plans board. He took most of the principal staffers with him, and five accounts, including Servel . . . Sheriff will do ads for the gas refrigerator and for the Wonderbar refrigerator unit. Test campaigns are being planned . . . Gourfain-Cobb & Associates will handle American advertising for Voigtlander Company of Braunschweig, Germany . . . Voigtlander makes cameras and accessories.

Waldie & Briggs, Inc. has acquired the Lynch Corporation account. The Anderson, Ind. company has given its packaging and glass-making machinery and conveyor equipment business to the Chicago agency.

### Al Z. Palmer to JWT

Formerly associate art director at Young & Rubicam, Chicago, Al Z. Palmer has joined J. Walter Thompson, Chicago, as art director.

### Westbrook leaves Shaw for Rutledge & Lilienfeld

Frank Westbrook has been appointed art director at Rutledge & Lilienfeld, Chicago. He had been with John W. Shaw Advertising, Chicago.

### AD Clyde Wood joins Fred A. Niles

Clyde Wood, Chicago agency art director and illustrator, has joined Fred A. Niles Productions, Chicago, as storyboard artist. Wood had been with Ruthrauff & Ryan, Chicago, for six years. He has done many illustrations, including covers, for a variety of magazines.

### New campaign for Chicago's Pabst

A new advertising campaign for Pabst, decided on by company representatives and its agency Leo Burnett, will spend a 20 percent gain in ad budget on more and more varied media than formerly, new packaging, new consumer promotion, emphasis on another tradename in ale (the reintroduction of Old Tankard to take the place of Blue Ribbon ale). An interesting point made by a Pabst committee planning the campaign was that promotion campaigns were more effective than point of sale material. Cardboard and paper point of sale materials will be discontinued.

(Contrast this point of view with Coca-Cola's. Felix W. Coste, vice president and director of marketing for Coca-Cola, announced his company will spend about one-fourth of all ad money on point of sale material this year. Including overseas expenditures, Coca-Cola probably is the most widely advertised single trademarked product in the world. Although in earlier years Coca-Cola spent more ratiowise in point of sale, Coste said the decision to limit this kind of spending to one-fourth of total budget "does not indicate less faith in the point of purchase medium." He noted, rather, that advertisers must take advantage of all media offered and achieve a "proper balance in the advertising program.")

Coca-Cola is going to field test all point of sale material before using it in large scale amounts. Coste reported that

### PROBLEM:

*new packaging for Rolfs billfolds, key cases, purses, etc...17 sizes and shapes*

### SOLUTION:



DESIGNER: Henry Robertz,

Whitaker Guernsey DESIGN GROUP

444 east Ontario  
Chicago 11, Illinois  
Whitehall 4-6809



"where  
typesetting  
is still  
an art"

## TYPE LINE-UP

An acid test of an etch proof is its squareness. Errors of just a fraction of an inch make for sloppy appearance. That's why Service checks every etch proof on its highly accurate line-up table. Just another of many positive services you get at Service Typographers.

Set in 12 pt. Venus Light Condensed

**SERVICE** typographers, inc.  
723 SOUTH WELLS STREET • CHICAGO 7, ILLINOIS  
PHONE HARRISON 7-8560



agency: BATTEN, BARTON, DURSTINE & OSBORN  
art director: BILL WILLIAMS

stephen  
**heiser**  
PHOTOGRAPHY 141 WEST OHIO STREET, CHICAGO 10, ILLINOIS • Superior 7-9717

the **GUIDEDGE** for precise work -  
the **NORedge** for close work - *both are*  
steel drawing board edges  
for data check with your dealer or write  
**NEAR-NORTH GUILD** ..... **chicago, 11**

**Paul Pinson**  
Advertising Art  
4 East Ohio • Chicago 11  
Superior 7-3122

his company's experience has been that retailers prefer campaigns which sell related food items with Coca-Cola.)

Musical themes will key all Pabst advertising this year. A 24-sheet poster campaign, largest in Pabst history, is planned. Also, porcelain-metal signs to be mounted on semi-trailer trucks will be prepared by the Pabst advertising department and Burnett. Selected local markets will receive strong ad supports, with one-third of total advertising budget to be spent this way.

### New promotions for ad managers

Webcor, Inc., Chicago manufacturer of high fidelity, other sound equipment, has appointed G. A. Hincker advertising manager. Hincker, previously assistant advertising manager for Webcor, joined that organization a little over a year ago after leaving the Chicago office of Young & Rubicam.

National Tea Co., Chicago, has named Val S. Bauman vice president in charge of national advertising and merchandising. Bauman had been general merchandising manager.

Henry Sewell, who has been assistant sales manager at Kuehne Manufacturing, Mattoon, Ill., has been appointed advertising manager. With the company 20 years, he will not drop old post in move up, but will do two jobs.

Edwin Dunmore has been appointed manager of advertising and sales promotion for Sidney Wanzer & Sons, Chicago dairy. Dunmore was ad manager of Kroger Co.'s Chicago division.

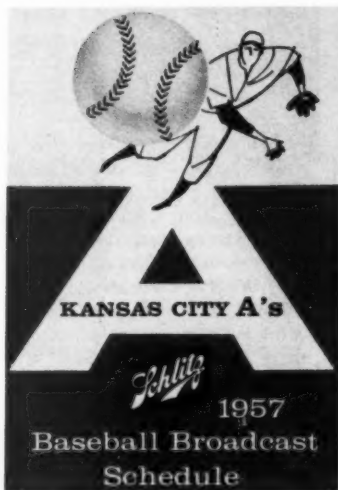
A J. Houghton became advertising director of Case-Sheppard-Mann Publishing when Karl M. Mann retired. Houghton had been sales representative of the magazines handled by C-S-M, a division of Reuben H. Donnelley Corp.

### Sebert A. Peterson

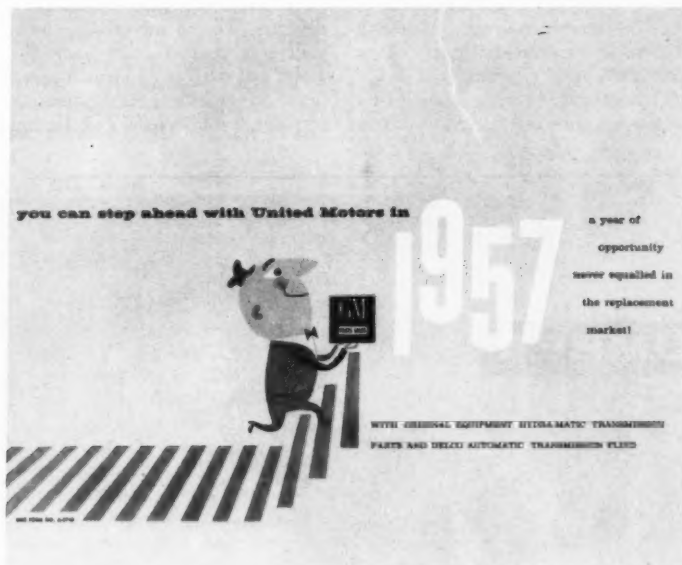
The president of Chicago agency, Guenther Bradford & Co., Sebert A. Peterson died recently following a heart attack. He was 67. He had become president of the agency in 1954, following the death of Otto Guenther. Peterson had spent all of his business life with the agency, joining it as an office boy 53 years ago. Before being named to the presidency of the firm, he had served as account executive and secretary of the agency.

### Chicago changes — accounts, agencies

Dancer-Fitzgerald-Sample to handle Encyclopaedia Britannica ads, effective



Jos. Schlitz Brewing Company



United Motors System division of General Motors agency: Campbell-Ewald



Abbott Laboratories



Abbott Laboratories



Webster Electric agency: Franklin Advertising

## h 54

advertising art	john higgs studios, inc.
designer	al jacobs
milwaukee	1000 empire building, broadway 1-7420
detroit	704 donovan building, woodward 2-5302
chicago	6 n. michigan, central 6-2752

April 1. The Britannica job did belong to U. S. Advertising Corp. . . . Chicago's Formfit Co. will up spring advertising by 20 percent. MacFarland, Aveyard & Co. is the agency . . . New name for Goodkind, Joice & Morgan, Inc.: Don Kemper & Co., Inc. Clyde M. Joice to continue as board chairman, although retiring from active management. Don Kemper continues as president . . . Quaid Advertising, Chicago, loses Ar-Ex Products to Lynn Baker, Inc. of New

York. Ar-Ex makes hypo-allergenic cosmetics . . . Needham, Louis & Brorby reports new high in total billing for 1956: \$32,281,000. New profit: \$144,000.

George H. Hartman Co. has been named the Kuehne Manufacturing Company's agency. Kuehne makes dinettes. To up advertising by 50 percent this year. Former agency: R. M. Loeff Advertising . . . Burlingame-Grossman Advertising gets Lombardo Wine account, table wines and liquors. For-

merly handled by Walker B. Sheriff, Inc. . . . A new product is to be introduced by Lombardo: Prince Finoff Orange Screwdriver.

### New Chicago product means new campaign ideas

A brand new idea in beer merchandising resulting from a brand new idea in beer is the result of Chicago's Sassy International Co. Sassy holds the patent to a new beverage—beer that comes in three flavors, none of them beer flavor. Cola, punch and collins beer can now be made from a formula developed by Wahl-Henius Institute, Chicago, a laboratory which is technical consultant to the brewing industry. First brewery licensed and now producing the malt drink is Weber Waukesha Brewing Company of Waukesha and Burlington, Wisconsin.

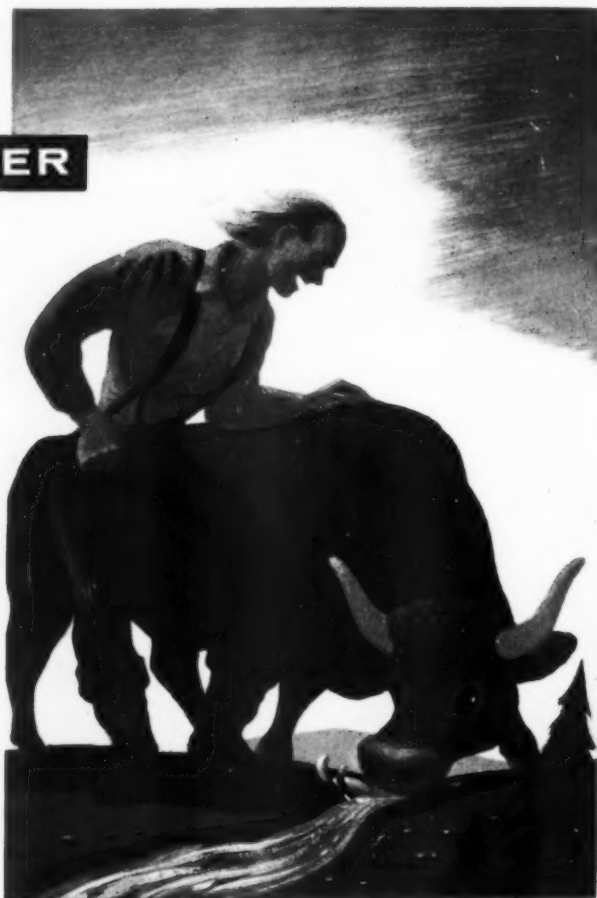
The new drink is packaged in a seven-ounce green glass throwaway bottle which is shaped like a bowling pin. A carrier pack carries four bottles.

### Chicago clips

*Betty Stack*, art department assistant at *Fred A. Niles Productions*, to be a June bride. She will marry stockbroker *Kenneth Clark* . . . More wedding bells from Niles: Chief supervising editor *Frank Romolo* married *Sally McDonald*, editing department secretary . . . *Illinois Institute of Technology* was host to 55 members of the *Women's Advertising Club of Chicago* recently. The ad women toured the *Institute of Design*, studying development in student training for product design, etc. . . . *Jay Doblin*, ID director and president of the *American Society of Industrial Designers*, addressed the group at dinner meeting . . .

*Society of Typographic Arts* sponsored an exhibition of the work of *Herb Lubalin*, AD and typographic designer at *Sudler and Hennessey*, New York . . . *STA* was instrumental in arranging the *Modern Art Influences on Printing Design* show at the *Chicago Public Library* . . . *Herbert J. Sanborn*, of the exhibits office of the *Library of Congress*, organized the show . . . *Richard A. Florsheim*, Chicago-born artist, critic and lecturer, recently lectured at *IIT's* public seminar. He reviewed current trends in philosophy, science and politics and how these are reflected in the work of the contemporary artist . . . *Merrick Lithograph Co.* of *Cleveland* has opened its fourth branch office. This will be a *Chicago* department to be temporarily headed by *Thomas O. Moles*. Address: *The Wrigley building*. ●

## LUMBER



*Paul Bunyan* super lumberjack, was born of stories spun around bunkhouse stoves. He cleared whole forests with a few strokes of his ax and dug the Great Lakes in a week's time. He took great delight in watching Babe, his blue ox, drink a river dry or stretch a crooked river straight.

We have several clients in the lumber industry and would like more.

*Printers with Imagination*

**D F KELLER COMPANY • 3005 FRANKLIN BLVD  
CHICAGO 12, ILLINOIS**

## 2 HANDY GUIDES



**COLOR SELECTOR...** takes guesswork out of specifying fluorescent color for your silk screen displays and painted bulletins.

**COLOR CARD...** contains samples and suggestions for using Velva-Glo fluorescent papers and cardboards.

Write for yours **TODAY**

**RADIANT COLOR CO.**

830 Isabella St., Oakland 7, Calif.

Manufacturers of **VELVA-GLO®**  
Fluorescent Papers • Cardboards  
Screen Colors • Bulletin Colors  
Signcloth

11

*Quality*  
**FLEXICHROME**  
*Printers*

**SERVICE**  
**DEPENDABILITY**  
**UNLIMITED PRINT SIZE**

**SAVE TIME WITH**  
**THE RIGHT PRINT**

**TECH PHOTO LABS.**  
14 EAST 39th ST., N.Y.C. • MU 3-5052

**mr**

(continued from page 30)

and income groupings, said the product is "too salty", "too sweet", "tasteless", the texture is poor, etc. With these results the manufacturer felt relatively unenlightened—there was not even a clear indication as to whether the product should be changed, and if so, whether it should be made stronger, weaker, sweeter or saltier, and so on.

### research focus shifts

The research focus was shifted to a study of the kind of product consumers believed this food to be—to the image they carried in their minds of its role in helping them to achieve their culinary aims. The findings of this investigation were quite apart from the praise or criticism of the "stuff" itself—rather, they provided an analysis of what consumers thought the product could do for them, and how it did or did not succeed. Usually, this evaluation had to be a complex inference from the total discussions rather than something the respondents could articulate. What emerged was the image of a product that offered a convenient way of achieving certain culinary goals of variety and cooking skill—(something users and non-users agreed upon), but the non-users were predominantly people who gave mainly lipservice and only initial trial to these goals. They then fell away from their own aspirations, blaming whatever product qualities they could possibly seize on.

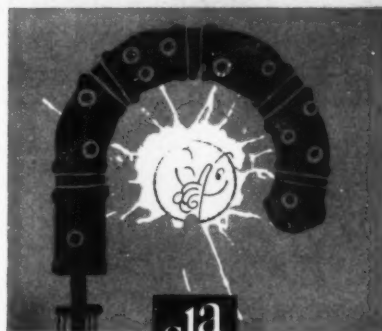
From this it was apparent that the problem was less one of changing the product's salt content than one of encouraging and educating the housewife to live up to certain of her own ideals. The problem for advertising was to take a clearly appealing idea, in the abstract, and teach some strongly practical notions about it, so that the ideal could become more easily implemented.

Study of brand images may introduce more academic and complicated variables than the indiscriminate user claim of "tastes better", or the like, encountered in so many product areas. But it also allows for more realistic assessments of brand problems.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.



a complete art and production service



**S.K.A. Associates**

100 WEST 42 STREET, NEW YORK 36 \* LO 4-6450

*Artists...*

*Make Saral your pal...*

*Don't waste valuable time making your own transfer paper. Use the professionally made grease-free Saral transfer paper—easily erased—and comes in 4 colors*

GRAPHITE—for light surfaces

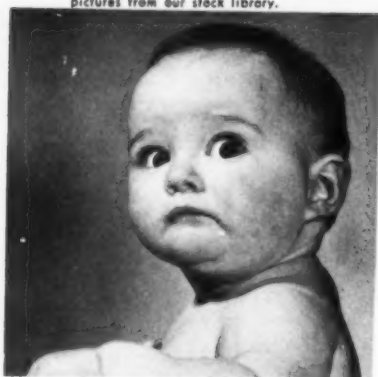
YELLOW—for dark surfaces

BLUE—for mechanicals (non-photographic)

RED—for glossy surfaces (acetate, photos, stals)

\$3.50 per BOXED ROLL • 12 Feet x 12 1/2 Inches

Write for Free Samples to S. B. ALBERTS • 5 Tudor City Pl. N. Y. 17



**DID I  
STOP  
YOU?**

ONE OF THE MANY  
SITUATION PICTURES FROM

**UNDERWOOD & UNDERWOOD**  
ILLUSTRATION STUDIOS INC.

Send \$2.00 for 10th Edition Catalog  
(in N. Y. C. add 3% Sales Tax)

319 East 44 Street  
New York 17, N. Y.

646 North Michigan Ave.  
Chicago 11, Illinois

**Paste Paper**  
always with  
**Best-Test**



BEST-TEST® never wrinkles  
— curls — shrinks. Excess  
rubs off clean.

FOR THE GRAPHIC ARTS A MUST.  
A size for every purpose. Sold  
by Stationary, Artist Supply and  
Photographic Dealers every-  
where.

UNION RUBBER  
& ASBESTOS CO.  
TRENTON, N. J.

MAKES PASTING A PLEASURE

**FREELANCERS**



Are all the art directors and  
art buyers in the country who  
might buy your work seeing it  
when they need it? If not, call  
Mr. York, PLaza 5-7021 now!

**on the  
West Coast**

### West Coast clips

Sylvester Brown, free lance Los Angeles designer, doing title page for the feature section of Western Printer and Lithographer, western news magazine. He had done a very successful cover for the publication . . . Will continue doing covers for WP&L, too. Bill Brewer, 20-year-old scholarship student at Chouinard Art Institute, Los Angeles, has been declared winner of the Campus Cartoonist of the Year contest sponsored by Box Cards, Los Angeles studio card organization . . . Judges included Al Capp, Steve Allen and Groucho Marx . . . Brewer receives royalty contract for additional designs, a free trip to Paris . . . Advertising Club of Los Angeles recently heard George Krikorian, promotion art director of Look Magazine . . . UCLA student artists Dennis Fenske and S. V. Figge won first and second awards, respectively, in the Advertising Association of the West college competition . . . The two received their cash prizes from Mrs. Glory Carlberg, advertising manager of Zellerbach Paper Company . . .

Animation, Inc., Hollywood, has installed an Ampex recording system for experimental and audition tracks . . . Two animated television commercials prepared by Playhouse Pictures, Hollywood, were selected by the Los Angeles Art Directors Club for exhibition at the 12th Annual Exhibition of Western Advertising and Editorial Art. The exhibition continues through March 27 at the Museum of Science and Industry, Exposition Park, Los Angeles . . . The two pieces are "Ping, Ping, Ping" for Richfield Oil Corp., through Hixson and Jorgenson, Los Angeles, and "Borrowing a Tums," for Lewis-Howe Co., through J. Walter Thompson, Chicago . . . Credits: Chris Jenkyns, storyboards; Sterling Sturtevant, design; Bill Melendez, direction; Bill Littlejohn, animation.

Oliver (Lefty) Callahan, formerly animator at MGM, now with Animation, Inc., as assistant to animator Irvin Spence.



A complete advertising art studio

Duplicates and assemblies

**EKTACHROME RETOUCHING**

**COLOR**  
**MAX JAIKIN**

22 W. 56th St., N. Y. C. • CI 6-8712-3

**FREE**

"Palette Patter" keeps you posted on the latest and best in artist materials and equipment. Get your copy. Write to—  
Dept. AD-3  
**Lewis**  
ARTIST SUPPLY CO.  
6408 WOODWARD AVE.  
DETROIT 3, MICH.



**NOW**

Leatherette files to hold 12 issues of  
Art Direction.

\$2.50 each, 3 for \$7.00, 6 for \$13.00.  
Satisfaction guaranteed or your  
money back.

Mail coupon today.

Jesse Jones Box Corp., Dept. 260  
P.O. Box 5120  
Philadelphia 41, Penna.

Please send me, postpaid,  
files. I enclose \$\_\_\_\_\_ Bill me ☐

Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

## trade talk

### ART DIRECTORS BALTIMORE: Allen

**Shuplin**, from assistant AD at S. A. Levy Co. to AD at Applestein, Levinstein & Golnick . . . **Bill Poellinger** now AD of Presentations Section of Glenn L. Martin Co.'s new plant in Orlando, Fla. He leaves Baltimore in March, had been Supervisor of Visual Aids and Assistant AD for Martin's Middle River Plant in Maryland . . . **BOSTON: Victor J. K. MacNaught**, formerly AD of Boston Sunday Post is now freelancing from his studio at 94 Main St., Saugus . . . **CHICAGO: Walker B. Sheriff** agency being liquidated. Mr. Sheriff and many accounts and personnel moving to Roche, Williams & Cleary. Going to RWC are **AD F. G. Strobel** and assistant **AD B. A. Heidenreich** . . . **DETROIT: Clark Maddock** to Campbell-Ewald, from McCann-Erickson in Cleveland . . . **Robert D. Adams** now AD of Stone & Simons . . . **HARTFORD: E. A. Sattler** now AD for F. W. Prella Co. Had been freelancing . . . **MINNEAPOLIS: Tom Donovan** to Knox Reeves to AD industrial and financial accounts. Was with Kirker, Peterson, Hixon, Hayes . . . **NEWARK: Truman Tolland** upped to AD at P. Ballantine & Sons . . . **NEW YORK: Paul E. Newman** named senior vp at Kudner . . . **Joe Mack** now AD at Mahoney & Howard . . . **Robert A. Adams** from art staff to associate AD at Needham & Grohmann . . . **Robert L. Fox** to Cunningham & Walsh as AD on Texas Co. account. Was with Compton Advertising . . . **Gerald McLaughlin** from Leo Burnett Co., Chicago, to AD at Ogilvy, Benson & Mather, N. Y. . . . **Kurt Haiman** to Jack Gilbert Associates to director of art department. Was associate AD at Wilson, Haight, Welch & Grover . . . **George Croll** now executive AD at Ruthrauff & Ryan. Held same post at Erwin Wassey & Co. . . . **Selwyn Torby** now associate AD at Fred Wittner . . . **Hermann Kessler** now in his 16th year as AD at Field & Stream . . . **Al Greenberg** from Art Editor of Gentry and American Fabrics to AD, Esquire's Apparel Arts . . . **Daniel C. Loizeaux** from Hilton & Riggio to Robert Otto as AD . . . at D'Arcy Advertising, **Hans Sauer**, formerly of Lennen & Newell, now AD. **Wilbur Smart** left D'Arcy mid-January with plans not yet announced . . . **Thomas M. Lafferty** is senior AD at Lewin, Williams & Saylors. Was formerly with Lennen & Newell and Art Editor of Parents Magazine . . . **Irvin Gill** from Y&R to Central Registry, placement agency, as art placement manager . . . **Cecil Baumgarten**, for many years active in the New York AD club and currently NSAD Secretary-Treasurer, has moved from New York to the Virgin Islands . . . **Kurt Haiman** (Jack Gilbert Associates) and a Pratt graduate engaged

to Joan Marlene Goldman. Miss Goldman studied at N. Y. Institute of Applied Arts and Sciences . . . **James C. Boudreau** married recently . . . **Arthur Hawkins**, currently proud of his new granddaughter . . . WABC and WABC-TV have installed a new local art department with **Zero Calabrese** as AD. Mr. Calabrese, was art manager of the ABC Network, was formerly with Paris & Peart and, is a Pratt Institute graduate . . . The **Allen Kane Placement Agency**, expanding at 7 W. 46th, has named **Judith Wald** to manage the art department . . . **Jimmy Perlowin**, former AD and studio owner, heading the art section of **Corwin Personnel**, MU 7-4942 . . . **PHILADELPHIA: Edwin Segal** now AD at Petrik & Stephenson . . . **Geraldine Cox** from LHJ staff to associate AD, Geare-Marston . . . **ROCHESTER: Albert Wilson** new assistant AD at Charles L. Rumrill & Co. . . . **WASHINGTON, D. C.: Frank Huseman** now AD at Henry J. Kaufman & Associates . . .

### ART & DESIGN BALTIMORE: Albert

**Klevan** now sole owner of Art Unlimited Studio, 1219 Linden Ave. . . . **William Finkelstein** opened new art studio at 2110 N. Charles St. . . . **William N. Schneider**, recent winner of the Baltimore ADC contest to design a symbol for the Governor's Committee to Keep Maryland Beautiful, was elected chairman of the Artists Committee at the Baltimore Museum of Art . . . **Robert Wirth's** work is included in the 1956-57 issue of "Modern Publicity". Bob was elected to the Council of the Committee on Art Education of the Museum of Modern Art in N. Y. . . . at the **Baltimore Museum of Art** in March, Maraska Karasz show, Design & Printing for Commerce exhibit, Old Masters Prints, and a Regional Exhibition for Artists and Craftsmen . . . the Museum's Cone wing, for permanent installations, opened Feb. 23 . . . the Museum is now accepting applications for one-man shows for the winter of 1957-58 . . . **CHICAGO: Saturday Morning Workshop** of the Institute of Design at IIT now in its Spring term, encouraging high school students to further develop their creative talents . . . **CLEVELAND: Polly Gaul** from The Halle Brothers Co., now layout artist at F&S&R . . . **DETROIT: Martin J. Doyle** and **George L. McCulloch** have joined the art staff at McNamara Brothers Inc., ad art concern. Doyle is a figure illustrator and McCulloch an automotive illustrator . . . Direct Mail Day (March 1) speakers included **Jack Keyes**, Director of Graphic Arts at Wilding Productions Inc. and **Charles E. Herzog III** of Charles Herzog Studios . . . **GAYLORDSVILLE, CONN.: Sascha Maurer** back from skiing in Vermont and New Hampshire

## FREE! FREE!

### An Important Announcement from: CRANE-GALLO ARTIST SUPPLIES

Our brand new, beautifully illustrated, 192 page catalog is off the press . . . the most complete and up-to-date reference on artist supplies and drafting materials ! ! !

- A Written Request On Your
- Business Letterhead Will
- Assure Quick Delivery



**FREE!**

**Crane-Gallo** ARTIST SUPPLIES  
110 West 31st St., N.Y.C.  
Lackawanna 4-9476

COMPLETE LINE OF ART VISUAL AIDS  
"TRACE-RITE" "ART-O-GRAPH"  
"LACEY-LUCI" "CAMERA LUCIKON"

DISTRIBUTORS OF "CRAGO"  
QUALITY PRODUCTS

### ADD IMPACT TO YOUR PROMOTIONS!

**FULL COLOR CARDS**

ALL SIZES . . .  
printed on  
kromkote stock

THE MOST TERRIFIC PRICES IN THE FIELD!

Quantity	3 1/2 x 5 1/2 Post Cards	5 1/2 x 7 Double Cards	8 x 8 Junior Cards
3,000	62.10	115.00	120.00
6,000	75.90	140.00	173.00
12,500	123.05	234.00	335.00

Including 60-Word Advertising Message.  
Larger Size Cards and Quantities on Request.

COMPLETE PHOTOGRAPHIC STUDIO  
15.00 per color shot

**SHAW-SHON, INC.**

1465 BROADWAY • NEW YORK 36, N. Y.

**Quality** **STATS**  
FOR YOUR EXACTING JOBS . . .  
MATTES  
GLOSSY  
STIPPLE 60-75%  
WATER COLOR

**4 PLANTS**  
IN  
630 5TH AVE.  
299 MADISON AVE.  
201 EAST 64th ST.  
7 EAST 47th ST.

**AMERICAN BLUEPRINT Co. Inc.**  
7 EAST 47TH STREET • PLAZA I-2240 • NEW YORK

## trade talk

(where it was 46 below) thawed out with some one-man shows at Pittsfield's Berkshire Museum and Dartmouth College's Carpenter Gallery. More warmth came from acceptance of his "Girls Head" in an exhibit at The Pennsylvania Academy of Fine Arts . . . NEW YORK: **Fred Widlicka**, formerly AD and VP at Storm & Klein now AD at Alexander E. Chait Studios . . . **Bob Abbott**, formerly with Chait, now with the group of illustrators and designers repped by Lore Noto, which includes **Bill Hofmann**, **Ron Wing**, **Ray Keane** and **The Strimbans**. Noto is an off-Broadway actor as well as a Rep and has just been accepted in David Ross's evening acting class . . . **George McNeil**, on leave as director of the Evening Art School of Pratt Institute recently had a one-man showing of his abstractions at New York's Poindexter Galleries . . . **James Brooks**, instructor in Lettering at Pratt Institute, won \$1000 and the Logan Medal for the best painting in the current Biennial Exhibition of the American Painting and Sculpture Show at the Chicago Art Institute . . . **Supreme Ad Service** has added 6-54 Venus Light Condensed . . . **Mel Richman's** New York studio now at 485 Lexington Ave., OX 7-6650 . . . Designer **Robert Cowan** now

an executive associate of Casanova Associates, leading sales promotion agency. He will continue his Connecticut Studio . . . **Jane Elizabeth Gussin**, latest production of Laurence and Fannette Gussin, debuted January 18. Her dad is the Gussin in Gussin-Radin . . . **Joe Sakamoto** heads the technical illustration and retouching department of Horace Sadowsky & Associates of Woodside, N. Y. . . . **Jim Flora** now at 145 E. 52nd St., PLaza 5-9832 . . . **Idea Art** is moving to larger quarters at 307 Fifth Ave., MU 6-7270 . . . **Joseph Blanchard** now at 129 Lexington, LE 2-9474. He specializes in mechanicals and color separations . . . **Robert C. Hilpert** has rejoined Charles W. North Studios after a year's leave touring and painting Europe . . . **Avel DeKnight**, son of Ralph DeKnight, general factotum of Charles W. North Studios, is having an exhibition of 35 of his paintings at the Sagittarius Gallery. He is rated one of the most promising young American modernists in Paris today . . . **Irving Werblin Associates** (design, art, photographic services) now at 145 E. 52nd St. in Stephan Lion's former headquarters. With him are **Jim Flora**, **Claus Hole** and **Louis Sardella** (formerly AD with Colliers) . . . **Ned Seidler**, formerly repped by Chencault, now with Erik Simonsen. Also new with Simonsen are **Doris Pinney**, **Merritt Cutler**, **Charles Harper**, **Eugene Karlin**, . . . **David Yerzy**, who is agent for Feliks

Topolski and Eric (Carl Erickson) now at 510 Madison Ave., EL 5-5633 . . . added to art department at Sullivan, Stauffer, Colwell & Bayles, **Charles Scimecca**, **Ray Silka**, **Howard Connelly**, and **Arthur Welthas** . . . **Phil B. George**, former project director for Raymond Loewy Corp., to display designer and coordinator of Reynolds Metals Co. in Louisville . . . **Robert Sutter** from the McGraw-Hill Book Co. to 3 W. 46th St., JUDson 6-7410 where he has opened his own design office . . . "Illuminations", an exhibition of color transparencies of 50 masterpieces of painting in their actual sizes, developed and presented by Life magazine, winds up its Pittsburgh showing mid-March and moves on its national tour to San Diego, Los Angeles, San Francisco and Seattle . . . **Berube-Salkin Studio** to 835 3rd Ave., PLaza 5-6815 . . . **World House**, newest art exhibition area in NYC, at the Carlyle Hotel, has the art world talking about its floating stairs and flowing walls. The "endless house" was designed by **Frederick Kiesler** as an example of design in continuity . . . PHILADELPHIA: **Joe Obrant**, after many years at Hutchins is now free-lancing, can be reached at Midway 2-0190 . . . **Sheldon Beaver**, who does anything from 3-D film animations to technical illustrations is now freelancing from his home, 4609 High Street, Pennsauken, N. J., Merchantville 8-6830 . . . ROCHESTER: **Ad**

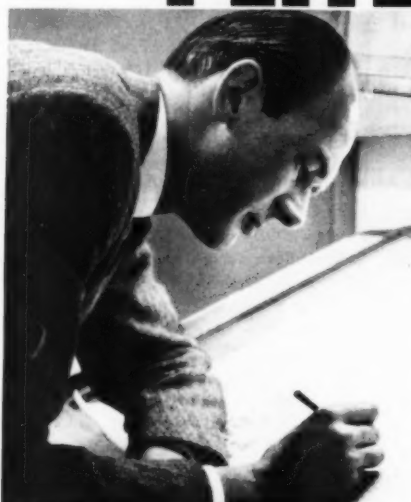
# CHARLES PEITZ

get to know

..... another



*The people Charles paints  
really live through his  
talented brush*



**Art Studio** opened at 154 East Ave. by **Ric Rylands** and **George Mercado**, AD and illustrator respectively, BA 5-6200 . . . over 6000 attended the art show sponsored by **Charles L. Rumrill & Co.**, largest attendance ever at a private exhibit in the area . . . WASHINGTON, D. C.: **MacLeod Associates** now known as **MacLeod, Sanders, Noe & Kirwan** . . .

## ADVERTISING-PROMOTION

**Sally J. Krueger** named AM of fashion division of Macy's in N. Y. . . . **Mrs. Irene R. Fogel** to ad and promotion director Comark division of Cohn-Hall-Marx . . . **Henry Dorf** to AM for Lewyt Corp., was formerly with Hartmann Luggage and Gruen Watch . . . **Arthur Schwartz** named director of advertising and sales promotion for Columbia Records. Committee to integrate promotion with design and packaging has been formed. **Neil Fujita** is director of design and packaging . . . **Craig Carragan** to AM of biscuit division National Biscuit Co. . . . **Robert J. Piggott** from Ad and SPM, Ralston-Purina Co., to AM Pet Milk Co., both St. Louis . . . **Sidney G. Stricker** in charge of sales, advertising and merchandising for I. W. Harper and Ancient Age bourbons as president of I. W. Harper-Ancient Age Distillers Co., new Schenley sales affiliate . . . **Ralph Barrett** to AM at Gruen Watch and **Ralph M. Somer-**

**field** to SPM . . . **Ira Brichta** to AM and SPM of laundry equipment dept., Philco Corp. . . . **Edward Brewer** to manager of professional and technical sales promotion for Ansco, Binghamton, N. Y. . . . **Robert T. Ballif** to SPM of L. O. F. Glass Fibers Co., **Donald R. Skahar** to Director of Creative Activities and **Floyd F. Ackerman** to advertising supervisor of the American Petroleum Institute's Oil Information Committee . . . **Robert W. Brown** named manager of the editorial service bureau of Eastman Kodak Co.'s ad-department . . .

## PHOTOGRAPHY

**Reportage Photo Agency** now representing **Philip E. Pegler** . . . **B. Bernard** (original Bernard of Hollywood) now with FPG . . . **James E. Robbins** named director of photo journalism of Graflex Inc. . . . **First Annual Photojournalism Conference**, cosponsored by the American Society of Magazine Photographers and the University of Miami will be held at the University in Coral Gables May 6-8 . . . **Authenticolor Inc.**, custom color photographic laboratory, now in the Hotel Shelton, Lexington Ave. and 49th St., NYC. The block long upper lobby adjacent to the labs will be used as a color photography exhibition gallery . . . **John Rath** has joined the staff of William P. Way Studio . . . **International Convention of the Photographers Association of America**

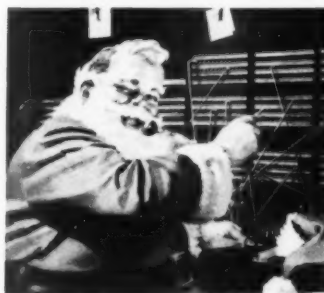
will be March 24-29 in Washington, D. C. at the Sheraton Park . . . the hazards of photographing food were encountered by **Ingvard Elde** shooting for a February 3 "This Week" feature. En route to Spokane he ran smack into a deer. Barely recovered from this collision, as he drove off a whirling noise told him a rattler was at his feet. Despite the hazards, sampling the foods he upped his weight 7 lbs by the time he returned home to Missoula, Montana . . .

## TV Adam Young Inc. and Young Television Corp.

to 3 E. 54th, NYC . . . **Ted R. Lazarus**, formerly vp of Gommi-TV Inc. has resigned to join executive staff of Charles Schlaifer & Co., motion picture ad agency . . . **Norman Felton** now producer-director CBS-TV, New York . . . **Cousens Production**, commercial films, to 1600 Broadway . . . new animated spots are being used by Johnson's, Wax as company changes its package in March. **Scott Park**, tv director of Needham, Louis & Brorby assigned production to **Animation Inc.** . . .

**DEATHS** At 46, **Wesley J. Loveman**, vice president and AD at Geyer Advertising in N. Y. . . . **Reuben C. Bear**, head of Bear Art Service, NYC, died in mid-January . . .

creative illustrator in the mel richman portfolio



NEW YORK  
485 lexington ave.  
oxford 7-6650  
  
PHILADELPHIA  
2009 chestnut st.  
locust 7-7600

\*eighth of a series of 80

## WEBER DESIGNERS' MAT WATER COLORS



**Opaque  
Brilliant**

Fine Artist Quality Opaque Designers' Colors for illustrating and all commercial art. For brush or airbrush. Selected palette of 45 colors—in 1/4-oz. glass jars.

COLOR CARD ON REQUEST

## F. WEBER CO.

Manufacturing Artists. Colormen since 1853  
OIL • WATER • TEMPERA • PASTEL  
Main office and factory  
1221 Buttonwood St.  
PHILADELPHIA 23, PENNA.

## art for television

h. c. sanford associates

1333 KENNEDY AVE. N.Y.C. MURRAY HILL 6-2068

SHORT  
PRODUCT MODELS  
STORY BOARDS  
FLIP CARDS  
ILLUSTRATIONS  
DISPLAYS  
TELEPS

## DIRECT APPROACH TO ART ART CAREER SCHOOL

Undergraduate Layout, Lettering, Fashion, Cartooning, Advertising and Editorial Illustration, Placement, Postgraduate Courses.  
Day, Evening, Winter, Summer, Coeducational, 31st year.  
Drawing & Painting Classes. Catalog.

ALBERTA T. ELLISON, Dir.  
175-5th Ave., Suite 2400, N.Y. 10, N.Y.



advertising photography

**EASTERN STUDIOS**

120 W. 50th St., New York, N.Y. PL 7-5090

## trade talk

**CAMPAIGNS** Lever's new Spry has new pitch, featuring its non-greasy nature . . . Philco's new drive for T-7 all-transistor cordless radio offers 5-year guarantee . . . James Lees "Heavenly Carpets" now being handled by N. W. Ayer . . . Hamilton Watch Co.'s new electric watch backed by "several hundred thousand dollars" advertising . . . many ad budgets are up for '57 but Cutex took a giant step with 47% increase and increased emphasis in print advertising . . . Tussy Cosmetics spending \$1,000,000 to build brand identification, via Grey Advertising . . . Formfit Co. has upped its spring newspaper schedule by 20% . . . L&M now in the flip-top box parade, watch for more to follow . . . big push planned by Grey for Mennen Company's new electric pre-shave lotion started in February, features special concentration on youth and new shavers . . . Grey is also handling the Van Heusen shirt and sport shirts drive stressing native American look rather than the international or European look.

**ACCOUNTS** Croton Watch Co. to Doyle, Dane Bernbach . . . Olin Mathieson Chemical Corp., aluminum division, to D'Arcy in New York . . . Pet Milk Co. Ltd. to Cockfield, Brown & Co., Toronto . . . Encyclopaedia Britannica to Dancer, Fitzgerald & Sample . . .



"Honest, Harry . . . I didn't steal your layout. You must have got it out of the same issue of Art Direction that I did . . ."

OUTSTANDING PERFORMANCE!  
**FAIRGATE'S**  
GRADUATED  
T-SQUARES

FASTER..  
NEATER..  
MORE  
ACCURATE  
RESULTS

12"-\$1.00  
24"-\$3.50  
30"-\$6.00  
36"-\$6.75  
UP TO 60"

- NON RUST
- HARD ALUMINUM
- LIGHT WEIGHT
- LEGIBLE

FAIRGATE RULE CO.,  
COLD SPRING 9, N.Y. SEND  
FOR CIRCULAR

## Fredrix For Artists' Needs

FAIR PRICES SINCE 1868

IN NEW YORK  
E. H. & A. C. FRIEDRICH'S CO.

- 37 EAST 28th STREET  
LEXINGTON 2-0300
- 40 EAST 43rd STREET  
Murray Hill 2-2820
- 140 WEST 57th STREET  
Circle 7-6607

IN PHILADELPHIA  
HENRY H. TAWS, INC.

- 1527 WALNUT STREET  
Rittenhouse 6-8742

PHONE FOR PROMPT SERVICE



**FLAX**  
artists' materials

Chicago  
Los Angeles  
New York  
San Francisco

MB2-1190 for quality photo-lettering

the **fotoflex co.**

214 E. 41st Street N.Y. 17

## booknotes

**U. S. CAMERA 1957.** Edited by Tom Maloney. U. S. Camera Publishing Corp. \$6.95.

Work of contemporary photographers in the United States and abroad reviewed to include examples of every type of work in every field. Special: a section on Ray Atkeson's color pictures of the west, with technical information by the photographer; comments on their work by 16 photographers whose work is shown in a separate section on creative photography; Pulitzer prize pictures in news. Short notes on each photographer run with the example of his work. Section on fashion and color by Richard Avedon and Lillian Bassman. Portfolios by Sheldon M. Machlin, Philippe Halsman, Max Scheler, Sanford H. Roth. Beaumont Newhall covers the history of Muybridge and the first motion picture.

**CONTE.** Cedric Dawe. Studio Crowell. \$5.75.

Film set designer Dawe shows his own method of achieving effects. And in the 95-page book, about two-thirds art, he explains methods, shows finished work, then gives pictorial examples of each detail and how it fits into whole for desired effect. Discusses *conté* as preparation for paint in oils, as well as various uses of the method. This is the How To Do It No. 64 in the Studio Publications Series.

**THE SELLING POWER OF PACKAGING.** Vernon L. Fladager. McGraw-Hill. \$3.50.

Packaging's increasing impact on sales is discussed by account executive Fladager (D'Arcy) who treats trends in the field in width and depth. Examples of how varying businesses met packaging problems. Down-to-the-minute methods and materials in the field are covered.

**FROM SCRIBBLE TO SCRIPT.** Peter Rudland. John De Graff. \$2.95.

Rudland, artist and designer specializing in book jacket design, covers the history of European writing, using examples taken from the Vatican Library, universities, cathedrals, etc. Illustrations of various types of lettering, pictures of early and modern materials, and a section on some contemporary hands are included.

**ART FOR EVERYMAN.** James J. Davis. Vantage Press. \$2.

A discussion of art, artists and the layman's attitudes, this states the art esthetic in simplest terms. Easy reading little book, 62 pages. Author, still in his 20's, is a teacher, lecturer and writer.

*free!* just published

## COLOR DATA HANDBOOK

Complete information on HOW—WHEN—WHERE to use various color techniques. 16 Pages listing prices, delivery schedules and other vital tips and information!

**IF YOU WORK WITH COLOR... WORK WITH KURSHAN & LANG**

Use these quality color services—all performed by expert technicians in our own plant:

\* COLOR FILM PROCESSING  
\* COLOR PRINTS  
Repro Dye  
Dye Transfer  
Type C  
Printon

\* FLEXICHROME  
\* DUPLICATE TRANSPARENCIES  
\* SLIDES—FILMSTRIPS  
Copying Art Work  
\* COLOR ASSEMBLIES

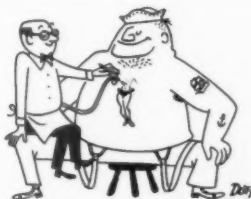
Write today for your FREE Color Data Handbook!

**kurshan & lang**



CUSTOM COLOR LABORATORIES Inc.

10 E. 46 St., N. Y. 17, Dept. A3 MU 7-2595



## RETOUCHING

Black & White & Color  
Archer Ames Associates

MU 8-3240 16 E. 52 St.



✓ for COMMERCIAL ART, MECHANICALS, RETOUCHING, AIR BRUSHING, SILHOUETTING, OPAQUING, LETTERING, CORRECTIONS... It's SMOOTHER, WHITER, FASTER!

**TALENS & SON, INC., UNION, N. J.**

# bookshelf

*The bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.*

## NEW BOOKS

146. **35th Annual of Advertising and Editorial Art and Design 1956.** The Art Directors Club of New York show catalog in 395 pages (including ads and index) of handsome format designed by George Giusti. Cover design by Giusti in white, black and yellow. Many of the 527 illustrations are in full color. Also included: a condensation of papers given at First Visual Communications Conference. \$12.50.
147. **Piet Mondrian.** Michel Seuphor. Definitive work on the late Dutch founder of Neo-Plasticism and one of the leading influences on modern and commercial artists. Beautifully designed, elaborately annotated, indexed, and with all kinds of bibliographies. Contains more than 600 illustrations, 34 of them tipped-in color plates. Writings by the painter included. \$17.50.

## ANNUALS

144. **Who's Who in American Art.** Edited by Dorothy B. Gilbert. The American Federation of Arts book listing American and Canadian biographies of living artists, obituaries January 1953-August 1956. Geographical index. List of open exhibitions. \$17.50 AFA members. \$20 non-members.
141. **U. S. Camera 1957.** Edited by Tom Maloney. Review of the year's leading work, both by well known professionals and unknowns. Included: Ray Atkeson's color pictures of the west; N. Y. Daily News Pulitzer Prize prints; article on Muybridge by Beaumont Newhall. Biographical notes on photographers as well as technical information on work. All fields of work, in this country and abroad, represented. \$6.95.

## ART

131. **Catalogue of Colour Reproductions of Paintings Prior to 1860.** 3rd edition. Lists and illustrates 641 reproductions, plus notes on where available. Lists of publishers, printers and artists. \$3.50.
135. **An Atlas of Animal Anatomy for Artists.** W. Ellenberger, H. Baum, H. Dittrich. Enlarged revised edition edited by Lewis S. Brown. \$6 clothbound. Twenty-five new plates from George Stubbs' Anatomy of the Horse, and plates of cats from Straus-Durchheim's French work, plus plates of other animals from Anatomie Comparee by Cuvier and Laurillard.
145. **American Painting Today.** Edited by Nathaniel Poussette-Dart. A cross section of contemporary art, this includes 155 selections, four in color, by 14 museum directors. Artists express their philosophy - a paragraph each. Editor discusses experiments, developments and influences in contemporary art. An article on how professionals see their work. A series of quota-

tions from writers on art. Lists of national art and artists organizations, art periodicals, suggested readings. Reference index of artists, galleries, museums and collectors. \$8.50.

## LAYOUT

137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of Lettering Art in Modern Use, Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$12.50.

126. **Practical Handbook on Double-Spreads in Publication Layout** by Butler, Likeness and Kordek. Fourth in a series of handbooks on publication layout. Illustrates and discusses problems and techniques in double-spread layouts. 92 pages. Paper back. \$3.75.

## LETTERING, CALLIGRAPHY

136. **Lettering and Alphabets.** J. Albert Cavanaugh. \$3 clothbound. One of America's greatest letterers and teachers of the art designed and rendered 85 complete alphabets. Fundamentals of lettering are given. All hand-lettered alphabets may be reproduced without cost or permission.

## PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

## GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

129. **Package Design.** Milner Gray, R.D.I., F.S.I.A. Covers design from principles to techniques, including articles on materials by specialists. Bibliography and indices to text, manufacturers and designers. \$6.95.

133. **Pictorial History of Medicine.** Dr. Otto L. Bettman, prominent in the field of picture research, compiled and authored this illustrated work on the growth of medicine, from Hippocrates down to the present day. Over 900 illustrations, some published for the first time. \$9.50.

140. **The Picture Book of Symbols.** Ernst Lehner. Over 1000 symbols, designs, pictographs, sigils, emblems, and ideograms. All subjects. Paper \$1.25. Cloth \$3.

142. **Pattern and Texture.** J. A. Dunkin Wedd. Patterns and textures in the natural world and as achieved by man through chemistry and art. Half of the book's 91 pages are plates. Text also illustrated with examples of forms discussed. \$6.95.

143. **Our Literary Heritage.** Van Wyck Brooks and Otto L. Bettmann. Pictorial history of life and times of American writers. Over 500 photographs and drawings illustrate. The Brooks work was originally five volumes. This is an adaptation by Dr. Bettmann, a social historian and expert in pictorial research. Sources listed. Index. \$8.50.

## ART DIRECTION

43 E. 49th Street, New York 17, N. Y.

Amt. Encl. \$ \_\_\_\_\_

Please send me, postpaid, the books corresponding to numbers circled below.

79	126	129	131	133	135	136	137	138
140	141	142	143	144	145	146	147	

3/57

All orders shipped postpaid. No C.O.D.'s. Add 3% sales tax with orders for New York City delivery. Payment must be made with order.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_

State \_\_\_\_\_

If you want a book not listed, send your order and we will try to get it for you.

- if art supplies you are needing

A. I. FRIEDMAN INC.



QUALITY  
ART MATERIALS  
25 WEST 45th STREET  
NEW YORK 36, N.Y.  
CIRCLE 5-6600

FRANK L. McMAHON STUDIO 924 BERGEN

art and  
design



SW-5-1847

## FOR SALE

The combined skills, talents and production-know-how of our studio stand ready to answer your art needs.

ALEXANDER ROBBIE ASSOC., INC.  
16 W. 45th ST., N.Y.C. • MU 2-0825-6

A COMPLETE ADVERTISING ART SERVICE



Advertising Art & Design

FRED E. KLEINBARDT  
145 E. 52nd ST., N.Y.C. • PLAZA 5-3526-7

ektachrome retouching

DUPLICATES, ASSEMBLIES

mildred medina

8 EAST 48 STREET • MURRAY HILL 8-0270

## JOSEPH MAYER CO., Inc.

artist's materials . . . sign painter and  
displaymen supplies . . . silk screen  
materials. Agents for The International  
Cutawi - Balopticon.

5-9 UNION SQ. • N.Y. 3 • AL 5-7644

## books

THE SIXTEENTH CENTURY: From Leonardo to El Greco. By Lionello Venturi. (The Great Centuries of Painting series). \$27.50.

152 reproductions in full color. Author is noted Italian art historian and critic. Informative text. Skira, Inc.

AN AD MAN AD-LIBS ON TV. Bob Foreman. Hastings House. \$4.50.

A series of little essays on the life of an adman, agency situations, pictures of tv campaigns from behind the scenes. These pieces appeared in Sponsor over the past five years. All readable, sometimes humorous but never light or breezy. Serious points, information and views on the business in general and in particular are wrapped in easily digested capsules. Foreman, vp in charge of tv-radio at BBDO and on the agency's board of directors, has been with the company for 18 years. His department includes tv-radio copy and tv art and production. Alphonse Normandia contributed nine humorous and clever cartoons.

DESIGNING A BOOK JACKET. Peter Curl. How To Do It 65. A Studio Publication. Studio Crowell. \$6.95.

Material which can serve as a textbook for book jacket designers. The history of the art is covered, materials and methods of work are discussed. Figures and graphs illustrate the text. Reproductions of over 100 book jackets—examples of the best from around the world—are included. Author is an experienced British designer.

BALTHUS. The Museum of Modern Art. James Thrall Soby. Paper bound, 75¢.

A short article on the artist and his art introduces reproductions of the paintings at the museum's exhibition. A bibliography is included.

POLISH DECORATIVE ART, 1945-55. Alexander Wojciechowski. Polonia Publishing House, Warsaw.

Discusses work of leading Polish decorative artists and the "social function of Polish decorative art . . . based on architecture, they should help to shape our immediate surroundings: homes, buildings and streets." Four out of 24 plates are in color. Included are examples of every type of work. Short biographies of artists.

## FIRST MAGAZINE DEVOTED TO CARTOONISTS

MAIL NOW!  
In The FREELANCER magazine, the beginner and the professional; the free lancer and the staff employee will enjoy the "ins" and "outs" of the cartoon, art and humor business, in story and pictures. The place to read about fellow artists, news of the trade, techniques and many other items of interest!

PUBLISHED BI-MONTHLY  
A DRUKEL PUBLICATION

Subscription rate \$3.00 per year.

THE FREELANCER MAGAZINE

P. O. BOX 1346

WATERBURY, CONN.

## mostly mechanicals

Fast, accurate, dependable service

OVERNIGHT DELIVERY AVAILABLE  
TO CURE 5 P. M. HEADACHES

in New York City, call LE 2-9474

## COMPLETE ART SERVICE

Vince

PLAZA 5-9821

Schiavone  
Studio

145 East 45th Street, New York City

## SCHOOL of VISUAL ARTS

FORMERLY CAI ART SCHOOL

LAYOUT, DESIGN, ILLUSTRATION, TV ART  
CARTOONING, TECHNICAL ILLUSTRATION

245 E. 23 ST., N.Y. 10, N.Y. MU 3-8397  
VETERANS, DAY & EVENING, CATALOG D

Kurt H. Volk, Inc.

TYPOGRAPHERS

228 East 45th Street  
New York 17, N.Y.



COLOR RETOUCHING  
FLEXICHROMES

GEORGE E. WILDNER

MURRAY HILL 5-5241

art directors  
layout designers  
storyboard  
trainees  
mechanicals  
fashion  
renders

# ART PERSONNEL

Call Miss Baker  
art placement director

## PRESTIGE

PERSONNEL AG'CY  
130 West 42 St., N.Y.C.  
BR 9-7725

## Central Registry

38 WEST 44th STREET Murray Hill 7-8550

## FOR ALL ART PERSONNEL

"OUR PROFESSIONAL SCREENING  
MAKES THE DIFFERENCE"

## —HIRING ARTISTS?

Call "The Art Unit" OR 7-9100  
New York State Employment Service  
119 Fifth Ave. New York 3, N.Y.

A specialized placement service  
for both employers and applicants in  
the field of commercial art.

## NO FEE CHARGED TO ANYONE

## art personnel

CAVALIER EMPLOYMENT AGENCY  
S. G. Sherman - Art Placement  
115 West 42nd St. N.Y. 36

## LOOKING for

an artist position  
or an artist for  
your staff

Contact—  
ARTIST GUILD PLACEMENT SERVICE

Artist Guild of Chicago, Inc.  
162 E. Ohio St. Phone Superior 7-3017

## ready reference

to have your firm listed call Plaza 9-7722

### ART MATERIALS

**Concord Artists Materials**  
Everything for the artist, prompt service  
190 Lexington Ave., New York LE 2-3740, 3799

**Lewis Artists Materials Inc.**  
Sole distributor of Mercury Products  
158 W. 44 St., N.Y. 36 JU 6-1090

**N.Y. Central Supply Co.**  
Complete stock • Prompt service • Open Sat.  
62 - 3rd Avenue, nr. 11th St., N.Y.C. GR 3-5390

### CHARTS

**Chart House**  
Charts, Sales Presentations, Creative Layout,  
Maps, Handlettered Cards, Training Aids, Illustrations.  
701 7th Ave. Mayfair Bldg. CI 6-1537

### COLORSTATS

**Ralph Marks Color Labs**  
Low cost, full color reproductions from color  
transparencies and opaque copy.  
344 E. 49 St., N.Y. C. 17 EL 5-6740

### HISTORICAL PRINTS

**The Bettmann Archive**  
Old time prints and photos, any subject. Events,  
Industries, Fashion, Decors. Ask for folder 6A.  
215 E. 57th St., N.Y. 22 PL 8-0362

### ILLUSTRATION

**Steven Vagh, Jr.**  
Aeronautical & Marine (Figures Included)  
1262 Brook Ave., New York 56 Ludlow 8-1740

### MECHANICALS

**Alfred Henry**  
Speed • Accuracy • Dependability  
299 Madison Ave., N.Y. C. OX 7-5316

### PHOTO EMPLOYMENT SERVICE

**Prestige Personnel Agency**  
Experienced and trainees—all phases  
Careful screening—no charge to employer  
130 W. 42 St., New York 36 BR 9-7725

### PHOTO SERVICES—COLOR

**Colorsemblies, Inc.**  
Ektas assembled, retouched, duplicated  
112 W. 48 St., N.Y. 36 PL 7-7777

**Kurshan & Lang Color Service**  
24 Hour Custom Ektachrome processing  
Duplicating & Dye Transfer Prints  
10 E. 46th St., N.Y. 17 MU 7-2595

### PHOTO SERVICES—B&W

**Modernage Photo Services**  
319 East 44 Street, New York, N.Y.  
Prints for reproduction in grey-scales to meet  
exacting requirements of all printing processes

- Developing and printing for magazines and industry
  - Copying of artwork
  - Commercial photography; studio available by hour and day
- Call Ralph Baum LExington 2-4052

### REFERENCE PICTURE CLIPPINGS

**Reference-Pictures, Inc.**  
We have clipped and filed over a million pictures  
from magazines and books on any and every  
SUBJECT, MOOD or SITUATION, of every period,  
in color and black and white. Every picture has  
been selected by an Art Director for use by Art  
Directors to stat or paste in layouts and compre-  
hensives and by Artists as reference for drawings.  
Supplied on a rental basis for a small fee. Im-  
mediate delivery.  
104 Fifth Ave., N.Y. 11 ChLseaa 2-9535

### RETOUCHING

**Bergin-Label**  
Quality B/W, Color, Dye Transfer, Flexichrome  
80 W. 40 St., New York LO 5-7217

**Davis • Ganes**  
Color correction/retouching—Transparencies,  
Dye Transfers, Carbons, Flexichrome coloring.  
516 5th Ave., N.Y. 36 MURray Hill 7-6537

**Horstmann & Riehle**  
Black & White, Industrial & Flexichromes  
18 East 41st Street, N.Y. C. MU 5-7258

**Max Jalkin**  
Color Transparency Retouching and Assembly  
22 W. 56 St., N.Y. 19 CI 6-8712-3

**Tulio Martin Studios**  
Transparencies  
58 W. 57th St., N.Y. 19 CI 5-6489

**Frank Van Steen**  
Color Retouching.  
370 Lexington Ave., N.Y. C. LE 2-6515

**Donald Van Vort**  
Flexichrome, Dye Transfer, Carbo and B&W  
359 Lexington Ave., N.Y. C. MU 5-3788

### SALES PRESENTATIONS

**Wiener Studio**  
Charts • Posters • Slides • Hand Lettering  
12 East 37 St., N.Y. C. MU 6-0656

### SILK SCREEN PROCESS

**Jaysee Display Advertising, Inc.**  
Quality reproduction. Posters and displays.  
12 E. 12th St., N.Y. 3 OR 5-7280

**Masta Displays Inc.**  
20 years leadership in silk screened  
posters and displays  
230 W. 17th St., N.Y. C. CH 2-3717

### STILL LIFE

**Sidney Gold**  
Renderer of merchandise, jewelry, all mediums.  
673 Fifth Ave., New York 22 TEmpleton 2-8876

### STOCK PHOTOS

**FPG (Free-Lance Photographers Guild, Inc.)**  
• World's Largest File of Stock Color Photographs  
• 5 Million Black & White Photos—All Categories  
• Nationwide List of Assignment Photographers  
62 W. 45 St., NY 36, NY MU 7-0045

**Frederic Lewis**  
Photographs of Everything  
36 W. 44th St., NYC 36 MU 2-7134

**Photo-library, Inc.**  
For hard-to-find color & b/w stock photographs.  
149 E. 69 St., New York 27 TRAlfagar 9-3999

**Reportage Photo Agency**  
Photos To Fit Every Need. Color And B/W.  
15 W. 44th St., New York MURray Hill 7-7040

### TELEVISION SERVICES

**National Studios**  
Hot Press, Slides, Telops, Animatics, Flips, etc.  
145 W. 45th St., NY 36, NY JUDson 2-1926

### TYPOGRAPHY

**The Composing Room, Inc.**  
Advertising Typographers  
130 W. 46 St., N.Y. JUDson 2-0100

## classified

call Plaza 9-7722

**PHOTOGRAPHIC COLOR SERVICE.** Established lab seeks rep. with agency following. Unlimited possibility. Draw against commission. Possible invest for percentage on house accounts. Box 301, ART DIRECTION, 43 E. 49 St., NYC 17.

**TOP NOTCH PACKAGE** designer wants studio space arrangement. Write Box 303, ART DIRECTION, 43 E. 49 St., NYC 17.

**ARTIST-DESIGNER** - EXPERIENCED in layout for printed literature, direct mail, booklets, catalogs. Strong on quick visuals. Knowledge of typography essential. Position permanent. Great Lakes Press, 439 Central Avenue, Rochester 5, New York.

**COUNTRY COUSIN CARDS** of Lake Placid, N. Y., needs a creative artist who can apply his talents both to greeting card design and to resort advertising. There's country living plus opportunity for growth for someone with a smart, contemporary style and a ready wit. Country Cousin, Lake Placid, N. Y.

**SPACE WANTED** BY artist and designer doing industrial illustration, package design and finishes. Midtown New York. Have my own accounts. Some additional work desired, but not necessary. Box 302, ART DIRECTION, 43 E. 49 St., NYC 17.

**ARTIST** with good knowledge of **TYPOGRAPHY**, for prominent advertising typography shop in New York City . . . to service accounts, mark-up and do some creative typographic layouts. Salary commensurate with ability. Write full particulars. Box 304, ART DIRECTION, 43 E. 49 St., NYC 17.

## ART DIRECTORS

ALLAN KANE

## LAYOUT ARTISTS

PLACEMENT AGENCY

## ILLUSTRATORS

7 W. 46th ST. Circle 7-2588

## BULLPEN ARTISTS

## Henry Price AGENCY

(AMERICA'S LARGEST AGENCY HANDLING ART AND PRODUCTION PERSONNEL EXCLUSIVELY)

SUITE 605 48 WEST 48 STREET NY 36, NY

### \* ART PERSONNEL

whether employer or employee we are unsurpassed in fulfilling your needs . . .

\* CIRCLE 5-8228

## books

(continued)

**FORM AND FIGURE.** Peter Basch. Amphoto, American Photographic Book Publishing. \$5.95.

Over 100 photographs by a leading figure photographer strongly stimulated by sculpture. Emphasizing force, drama and sculptural effects, his work is here collected with short essays on his philosophy of nude photography as art, design and form, special effects, lighting, angles, etc. Most of the information is conveyed through examples. A short piece on techniques used is both helpful and interesting.

**PICASSO.** Frank Elgar, Robert Maillard. Frederick A. Praeger. \$5.

An interesting idea in writing and layout. A study of Picasso's work by Frank Elgar and a biographical study by Robert Maillard are run concurrently, the biographical study in italics set in two columns in the bottom third of pages, usually. Sometimes the italics section runs on the bottom sixth of a picture page, sometimes in a full-length column next to a one-column picture. Body Roman type never appears in column form, but is set flush within type page margins. Included are 323 b/w illustrations, 75 plates in six colors. Francis Scarfe translated from the original French. Listings include a bibliography, works by Picasso in European museums, and a chronological illustrated list of the artist's principal works. An interesting addition is a list of books illustrated with original engravings by Picasso. Index.



### Cover designer

Bob Gill is a fast-rising young designer and illustrator. 26 years old, he's now free-lancing in his native town, New York and teaching at the School of Visual Arts. He's active in the AIGA and his work has been honored by the New York Art Directors Club, the AIGA, Package Designers Council, and the Type Directors Club. He's represented in the 32nd, 34th, and 35th New York ADC annuals and in the Graphis Annuals.

## announcing

a great new custom color plate

in the art of New York

Col-Cor-A

THE QUALITY COLOR SERVICE TO THE TRADE  
Dye Transfers • Color Processing  
Type "C" Prints

**COLOR CORPORATION OF AMERICA**

sofia building

43 w. 61st street

New York 23, N. Y. • JUDSON 2-4355

## NEW! 1957 copy-fitter

68 PAGE EDITION  
with most complete index of lowercase, caps, small caps



only \$5.95

1560 type faces 4 to 24 pt.  
Fast, accurate, DIRECT VISUAL CONTROL

Streamlined Copy-Fitting makes it easy to fit type like an expert. Thousands of users — endorsed by graphic arts leaders. Plastic bound with all scales needed for copy-fitting in the precision die-cut Vinylite type-casting gauge. Your best buy for \$5.95! Money-back guarantee. Order now — at art supply stores or direct:

ARTHUR B. LEE, 25 West 45th St., New York 36  
Judson 2-3877

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.

## DIRECTIONS

by Stephen Baker



### about changing jobs

Today there are probably more jobs looking for people and more people looking for jobs than ever before in the history of advertising. Agencies get dozens of calls and letters every week from aspirants ready to go to work for them. Conversely, employers are constantly on the lookout for new talent; they're forever talking about "the critical shortage".

Yet even today there are art directors in jobs which they feel are not quite appropriate for them. Obviously, there are still problems when it comes to tracking down the right spot.

We thought it might be interesting to find out what some of these problems are—from the viewpoint of both the art director and the client. To get the information, we went to a top source in the art direction field. We had a talk with Jerry Fields, director of Jobs Unlimited—a man who deals constantly with hundreds of prospects on both sides of the fence.

How old should an art director be?

Are sample books necessary?

How important is product experience?

Is talent always recognized?

Is creative ability important?

Should he have a bonus?

Should an art director be selling himself?

**Questions:** *What is the greatest single qualification employers most frequently ask for when they are looking for an art director?*

**ANSWER:** Almost always they insist on creative ability. They're looking for art directors with a fresh outlook.

**Question:** *Is creative talent then held in higher esteem than experience in a particular product?*

**ANSWER:** This is an interesting question that comes up practically daily in our experience. The answer has to be "yes" and "no". Employers usually ask for "new" thinking but when they get it they become dubious about it. This is one of the most perplexing paradoxes of our business. Agency management goes all out to find stimulating minds and then acts surprised when the new man submits ideas different from what has been coming out of the shop for years. This is especially true of the larger agencies.

**Question:** *Would this mean that product experience is the most important asset of an art director?*

**ANSWER:** Very often this turns out to be the case. I don't think the trend is good for the industry. "Inbreeding" is one of the major reasons for so much sameness in advertising. Of course, employers feel safer in hiring an art director with experience in a particular field. Frequently this is done to placate their clients.

Another drawback to over-specialization is that it tends to blow salaries up way out of proportion. Take an art director with experience in the automotive field, for example. There are only a handful around. When an agency gets a car account, these people are at a premium and can pretty much write their own tickets. Very often they do. In my opinion, this borders on the ridiculous. An art director with sound talent, imagination and taste can handle any number of different types of prod-

ucts. As a matter of fact, someone quite green in automobiles might have a surprisingly good approach.

**Question:** *What do you find are the most frequent reasons for an art director failing to land the job?*

**ANSWER:** Aside from the lack of ability, inarticulateness is probably the greatest cause for difficulties at an interview. Art directors are so accustomed to communicating via sketch pad that words have become their enemies. They don't sell themselves. They don't make the best of their past experience. Their sample books are often poorly organized. All this frightens the prospective employer—usually a businessman above all else—and the applicant is written off as a poor risk. Articulate art directors with a good mind for business are sought after. Employers like them because, for one thing, they can assist in explaining art to the client—no mean feat.

Appearance counts, too. A character in a corduroy jacket, mocassins, and long red beard may present a nice change in scenery, but some of the stuffier clients might not understand.

**Question:** *What about the age factor? Are employers becoming more lenient in hiring older people?*

**ANSWER:** I wouldn't say they are. People over forty face serious difficulties in looking for jobs. Employers almost always specify an age bracket when asking for art directors. There is, of course, one big exception where age does not apply at all. If the art director has established a reputation, he will have little difficulty. That's another peculiarity of our business; everyone likes a "name". That he might have great influence with clients is not to be overlooked. The best thing an art director can do as he gets older is strive to establish his reputation—not only in his own shop but also in the rest of the field. This is the best safeguard against the vagaries of becoming "too old". ●

ce  
r-  
e  
c-  
f  
e  
l  
t  
y  
e  
r  
t